TIME IN INDIAN ART

C. SIVARAMAMURTI

THE MYTHIC SOCIETY, BANGALORE-2

Time in Indian Art, C. Sivaramamurti, Mythic Society, Bangalore-560002 pages 39+41 plates.

© Author, 1981

Price : Ordinary Rs. **18-00**
Delux Rs. **30-00**

Cover : Māndhāta's fall : Moon and stars at the right corner (top) to indicate night. Nagarjuna Konda (Photo : National Museum)

Publishers' Note

The present monograph *Time in Indian Art* is the Rao Bahadur R. Narasimhachar Endowment Lecture delivered at the Mythic Society on 25-3-1977 by Dr. C. Sivaramamurthi. The author requires no introduction as he is too well known to the academic circles as a renowned art critic of world fame. He is an authority on Indian art and had been the Director of the National Museum, New Delhi. It was kind of him that he could agree to deliver the endowment lecture. Though all endowment lectures are generally published in the Quarterly Journal of the Mythic Society, the Board of Management which had invited him to deliver the lecture had decided to issue this lecture as a separate monograph. No doubt, the lecture does deserve such an honour, but our only regret is the delay in releasing it. I thank Dr. Suryanatha U. Kamath, Editor, *QJMS*, for seeing the work through the press and M/s. Shalivahan Printers for their neat job. Together with this, the Society is also releasing *The Keḷadi Papers*, edited by Dr. G. S. Dikshit.

Dr. M. K. L. N. Sastry
Secretary,
Mythic Society

TIME IN INDIAN ART

Time as eternity is an attribute of God, even as space in its universal totality, knowledge in its infinity and power in its transcendental glory, characteristics that picture Him as eternal, imminent, omniscient and omnipotent. The most ridiculous attitude of man is that he is excited by a strange feeling of wonder at the height reached by civilization in Egypt or Assyria a few millennia before Christ, without its occurring to him that, against infinity, even the coming into existence of the human species on the face of the earth itself, counted in terms of thousands of millennia, is after all but just a drop in the vast ocean of time.

Time, like space, is, by its own infinity impossible of depiction in finite shape, except when a definition is arbitrarily imposed on it and its several moods marked and contrasted one with another and an elaboration built up to regulate it. It is this that marks out moments and seconds, minutes and hours, dawn and dusk, forenoon and afternoon, night and day, days of the week, fortnights and months, seasons and half years, years, centuries and millennia. Like finite iconographic forms for the formless Almighty, these visible infinitely small divisions of time have their own picturesque form aesthetically conceived and depicted by the ingenuity of the artist in a rare language of his own which constitutes the iconography of time as that of the deity itself in whatever form conceived and portrayed.

The *Chitrasūtra*, the standard text on the techique, theory and aesthetic of painting in India, directs the depiction of day break by the rising sun against crimson sky, dim lights, the crow of the cock; and the day by the men engaged in their different avocations :

sāruṇo mlānadīpas cha pratyūsho rutakukkuṭaḥ ।
karmavyagrajanaprayaḥ kartavyo vāsaras tathā ॥

Vishṇudharmottara 3,42,69-70.

A sculpture frieze of the Mathura school of the first century B.C. running all the length of a pillar from Lala Bhagat (Pl. 1) illustrates vividly quatrain by quatrain an early anonymous verse, the glory of daybreak as well as its consequences in the happening of the unexpected, as a bee lotus-cradled in the night expects to move out as the petals open with the warmth of the solar rays on them but tragically gets killed as the lotus buds are pulled out by their stalks by an elephant that came to gambol in the pool :

ratrir gamishyati bhavishyati suprabhātam
bhāsvān udeshyati hasishyati paṅkajaśrīḥ ।
evam vichintayati kośagate dvirephe
hā hanta hanta nalinīm gaja ujjahāra ॥

"The night will pass. There would be bright day again. The sun would rise and gladden the horizon and lotus pool. So thinks the bee as it retires into the lotus bud. But alas! alas! the elephant pulled out the lotus".

The first panel illustrates a pair of swans holding by their bills a rod from which is suspended a drum to sound and announce the *prahāra* or the beat of the sound of day break, which is as much as to say 'the night will pass. It would be bright day again' (Pl. 2). The next panel shows the chariot of the sun god drawn by four horses as is usual in early sculpture, beneath which the head of a demon is carved to signify darkness dispelled. The chariot is preceded by Ushā, Praytushā and Chhāyā. The numerous dwarf figures preceding Sūrya are the Vālakhilya sages who lead the chariot of Sūrya. Beneath this the peacock with its tail spread out suggests the gladdening of the horizon, *hasishyati chakravālam* (Pl. 3). The elephant beneath this panel pulling up the lotus is to illustrate the last quatrain. The line *bhāsvān udeshyati hasishyati chakravālam* is the hearalding of daybreak by the flying swans sounding the drum to announce this. The crowing of the cock is also appropriately shown by the bird perched on a post close to

Gajalakshmï siginifying *pankajaśrī* or the lotus-laden lake personified as the auspicious lady of prosperity bathed by elephants (Pl. 4).

A large boulder from Mahābalipuram, completely covered with a rich composition of carved figures, illustrating Arjuna's penance for obtaining the Pāśupata weapon from Śiva, is pregnant with meaning in many ways (Pl. 5). The main point here is that it denotes time. It is not only the season but also the time of the day that is suggested. To indicate that the penance of Arjuna was very severe, he is shown standing on a single leg gazing at the sun and scorched by the hot rays at noon in midsummer. Midday is suggested by the *mādhyandinasandhyā* or the ablutions performed at noon by the ṛishis and ṛishi-kumāras. There is a ṛishikumāra specially shown peeping at the sun through the aperture formed by clasping the fingers of both the hands in what is known as *yamapāśamudrā,* and uttering the mantra, *paśyema śaradas śataṃ, nandāma śaradas śataṃ, modāma śaradas śataṃ.* This is just after the *arghya-pradāna* and *japa,* when finally, the sun is seen and the prayers uttered. Another ṛishikumāra is finishing his *japa* and bowing to the quartens before he can look at the sun. He is here bowing to Sandhyā, Sāvitri, Gāyatri and the quartens. This at once suggests the *mādhyandinasandhyā,* the *sandhyā* prayer at noon, and the time of the day. It is indeed very significant that way. There is another young ṛishikumāra, who having taken his bath, worn a fresh garment, is wringing out the water from the cloth earlier worn, by twisting it. This as well as another young hermit close to him, with a pot of water on his shoulder, indicating his carrying holy water to the hermitage for further ablutions, suggest that they are close to a river, which itself is suggested by the cleft between the two rocks, where nāgas, always associated with water, are significantly portrayed. The tiger and the lion crouching in the dark of the mountain cavern is again an indication of the rigour of the blaze of the sun at noon compelling birds and animals to seek shelter from it in a cooler nook wherever it may lie.

The *Vidūshaka's* remark, to justify his caution in regard to his movement on a high road in the twilight, reveals whom he wants to avoid and why. It is at this very time of dusk that courtesans, *viṭas, cheṭas* and *rājavallabhas* (favourites of the royal house-hold) roam about the highroads, and hence he should not court the disaster of death by facing them, like a mouse approaching a black cobra longing for a frog :

> *anyachcha etasyām pradoshavelāyām iha rājamārge*
> *gaṇikā viṭās cheṭā rājavallabhās cha puruashās*
> *sañcharanti, tasmān maṇḍūkalubdhasya kālasarpasya*
> *mūshika ivābhimukhapatito vadhya idānīm bhavishyāmi*
> *Mṛichchhakaṭika* 1.

An early Kushāṇ sculpture from Mathurā in the National Museum, important as it is for portraying vividly the first act of the *Mṛichchhakaṭika,* indicates twilight with approaching darkness. It has two panels carved back to back. On one side is a beautiful courtesan, drunk and reclining and yet plied with more wine by a young attendant girl holding a goblet of liquor. The tender age of the girl is suggested not only by the yet undeveloped breasts on her bosom but her sex itself is indicated by the anklets on her feet and her hair-do. A rich youth lured by the *veśavāsa,* the courtesan's household, is helping her to get up. An old woman to the left, the *Kuṭṭinī,* the wily old mother of the courtesan, though bereft of her beauty has yet her viles in abundance. She is significantly rubbing her cheek with a finger, which suggests her application of a pomade in a vain bid to restore her lost beauty. The scene itself is laid in a garden of *raktāśoka.* The word *rāga* in *raktāśoka* suggests passion. The theme of the courtesan, significantly portrayed, is to indicate that on the back is the story of a courtesan portrayed.

Here it is Vasantasena, the most beautiful courtesan of Ujjayinī, who is running away from Śakāra, the villain, who is a great fool, glorying in his only great merit, as he imagines,

for desiring all the good things in the world, being the brother of the king's wife, *rāshṭrīyas śyālaḥ*. Śakāra, infatuated, pursues Vasantasenā at dusk, even when darkness blinds his vision. Along with him are the *viṭa* and *cheṭa*. The courtesan, however, is not the normal type, who is common to all, as the *viṭa* puts it, but is as much a model of virtue as she is peerless in beauty. She loves Chārudatta, a princely merchant, who had from the height of opulence descended to the depths of penury by his generosity, and his beauty and character are enough to attract her. That she is very rich and surrounded by a large retinue is suggested by a maid following her, with an umbrella in her hand, indicative of her position and rank in the city (Pl. 6) We know from the drama that Vasantasenā dwelt in a vast mansion surrounded by seven courts. She calls her maids to her aid *'Pallavike! Parabhṛitike!'* The fool Śakāra at once feels nervous, as his guilty mind is of a coward, apprehending men about and a sound thrashing at their hands for a wicked act of pursuing Vasantasenā. He tries to hide himself behind the gallant *viṭa*, who reassures him, upbraiding him for his cowardice, and explaining to him that Vasantasenā is only calling her maids. The sculpture shows the cowardly Śakāra, crouching with fear and hiding behind the *viṭa*. He now emerges brave in the thought that he could kill a hundred women if need be, and thereby proclaim himself a hero, *strīṇam śatam mārayāmi śūro' ham.*

The *viṭa* feels for poor Vasantasenā and asks her to remove the jingling anklets on her foot and the flower garland on her braid, rich in perfume, both of which betray her and her track, though she is moving in the dark hidden like the lighting amidst dark clouds.

viṭaḥ - (janāntikam) Vasantasene! Kāmam pradoshatimireṇa na dṛiśyase tvam saudaminīva jaladorasaṇdhilīnā, tvām sūchayiśyati tu mālayasamudbhavoyam gaṇdhas cha bhīru mukharāṇi cha nūpurāṇi, śrutam Vasantasene?

Mṛichchhakaṭika 1.35.

This advice of *viṭa* is carefully followed by Vasantasenā who remarks unto herself that she has not only heard but also acted on it :

Vasantasenā : (svagatam) śrutam gṛihītam cha (nāṭyana nūpurānyutsārya mālyāni chāpanīya kiñchid parikramya hastena parāmṛiśya) aho bhittiparāmarśasūchitam pakshadvārakam khalvelat jānami cha samyogena gehasya samvṛittam pakshadvārakam.

The dramatic direction to the action is that she removes the ankle and garland, walks up a little and feels by the fingers, as she remark, "Oh! by feeling the wall I have reached the side entrance, and as I believe it is closed as the doors are together".

The sculptor has not followed the text where the garland as well as the anklets are thrown away, but has significantly depicted her, covering her braid with her upper garment as a veil, and the anklets pulled up, so that it is just indicated that the jingling is stopped and then perfume mitigated. The presence of the maid with the anklets in position shows the difference on the leg of Vasantasenā where the anklets are raised. This is a very significant representation of a striking scence from one of the earliest dramas in Sanskrit. The sculpture itself being of the first century shows the earlier date of the drama.

The direction in the drama where Vasantasenā feels with her fingers the wall of the house on the street would require another panel to show this act of hers and hence it is avoided here. But in pictorial representation this act would again be very suggestive as it would indicate darkeness cutting away vision and compelling feeling one's way as decsribed in the *Chitrasūtra* of the *Vishṇudharmottara* that the approaching darkness of night has to be indicated by the movement of men as they feel their way by their hands :

tamaso darśanam kāryam hastasamsarpakair naraiḥ,
Vishṇudharmottara, 3,42,71.

It is only because of this total blinding effect of darkness that Śakāra holds Radanikā, the maid of Chārudatta's household, by her braid mistaking her for Vasantasenā and chuckles, as is his wont, that he had at last caught Vasantasenā running away from him in the dark by the clue of the perfume of her garland even as Chāṇakya seized Draupadī :

Śakāraḥ : bhāvel bhāvel sāmpratam gṛihitā Vasantasenikā,
andhakāre palāyamānā mālayagandhena sūchitā,
keśavṛinde parāmṛishṭā Chāṇakyeneva Draupadī
Mṛichchhakaṭika 1,34.

The *Chitrasūtra* directs the painter to indicate night by the moon and stars, by the void in human movement, by the approach of thieves and the portrayal of men asleep :

sachandragrahanakshatram tathādarśitalaukikam
āsan - nataskarām rātrim darśayet suptamānavām
Vishṇudharmottara 3,42,68.

This is wonderfully illustrated in a Moghul miniature where a husband and wife are depicted sleeping and a robber climbing up to the first storey to gather a booty (Pl. 7). Of course, this episode in itself, is an interesting one. A rich but ugly husband, shunned by his beautiful wife, had scarcely ever had a hug from her. But now as she sighted a thief she hugged her consort. This unusual affection never before experienced, made him look sharp for a probable cause. Sighting the robber, who oblivious of anyone watching him, was gathering his booty, the grateful husband himself added some more to the collection as a thanks given to one who gave him such an unprecendented thrill. The whole line of the *Chitrasūtra* is herein wonderfully answered. The husband and wife are closely knit in a heavy blanket, and the thief that has climbed up the steps is approach-

ing the landing on the floor. The darkness of the night is also clear from the sky.

Kālidāsa gives a picture of midnight when he describes that Kuśa suddenly awoke, as the lamp flame is still and steady and the inmates of the sleeping apartments fast asleep, behold a damsel, never earlier seen, and in the garb of a consort in separation :

athārdharātra stimitapradīpe śayyāgṛihe suptajane prabuddhaḥ
kuśaḥ pravāsasthakalatraveshām adṛishṭapūrvām vantiām apaśyat
Raghuvaṃśa 16.

This is very strikingly portarayed in the midnight scene in the harem of prince Siddhārtha from Amarāvati. The sculpture now in the British Museum shows the flame of the lamp straight and steady and the prince gazing at it as the only one awake amidst a host of lovely damsels fast asleep each in a stance of her own as she was playing a musical insturement as an accompaniment to dance, the dancers also fast asleep with their limbs in graceful flexions. The Amarāvāti sculptor has another beautiful composition of this in miniature on the famous large *stūpa* slab in the Madras Museum. Here the damsels are portrayed fast asleep, each with her musical instrument, lyre or lute, drum or flute, but all of them beautiful to behold even in their slumbering langour (Pl. 8). The Śātavāhana sculptor has here closely followed the description of the women of Rāvaṇa's harem fast asleep each with her favourite musical instrument, a sight beheld by Hanumān in the *Pushpaka* palace. 'The slender-waisted wives of the sovereign of the Rākshasas, overcome with langour consequent on drink and amorous encounter, were fast asleep at the very place where they were seated. And another transcendentally beautiful damsel possessed of lovely limbs and skilled in dance was fast asleep, betraying comely movements (even during sleep). And another was seen asleep embracing a *vīṇā*, like a louts with spreading petals resting by the side of a raft. And another dark-eyed woman

was asleep with her *maḍḍuka* on her lap, like a loving mother having a boy. Another damsel possessed of graceful limbs and a shapely bust was lying down, hugging her kettledrum, like a women embracing her lover obtained after a long time. And one lotus-eyed female was asleep embracing her lute, like an amorous damsel hugging her fair paramour. And another girl of restrained self, given to dancing, had come under the sway of sleep, embracing her *vipañchī* like a female sleeping with her lover. And another, having inebriate eyes, was fast asleep, embracing her *mṛidaṅga* with her charming, plump and tender limbs resembling gold. Another female of faultless features, endowed with a slender frame, overcome by lassitude consequent on drink, was asleep, with her *paṇava* on the ends of the lower garment, held fast with her hands. Another woman was sleeping soundly embracing her *ḍiṇḍima* with another bound at the back, like a female taking both her lover and her child. Another damsel with eyes resembling lotus-petals, having come under the influence of liquor, was asleep, firmly holding her *āḍaṁbara* with her hands :

madavyāyāmakhinnās tā rākshasendrasya yoshitaḥ
teshu teshvavakāśeshu prasuptās tanumadhyamāḥ
aṅgahārais tathaivānyā komalair nṛittaśālinī
vinyastaubhasarvāṅgī prasuptā varavarṇinī

kā chid vīṇām parishvajya prasuptā samprakāśate
mahānadīprakīrṇeva nalinī potam āśritā
anyā kashagatenaiva maḍḍukenāsitekshaṇā
prasuptā bhāminī bhāti bālaputreva vatsalā
paṭaham chārusarvāṅgī nyasya śete śubhastanī
chirasya ramaṇam labdhvā parishvajyeva kāminī
kāchid vīṇām parishvajya suptā kamalalochanā
varam priyatamaṁ gṛihya sakāmeva hi kāminī
anyā kanakasankāśair mṛidupīnair manoramaiḥ
mṛidaṅgam parividhyāṅgaiḥ prasuptā mattalochanā
bhujapāśāntarasthena kakshagena kṛiśodarī

paṇavena sahānindyā suptā madakṛiaśramā
ḍiṇḍimam parigṛihyānyā tathaivāraktaḍiṇḍimā
prasupta taruṇam vatsam upagūḥyeva bhāminī
kāchid āḍaṁbaram nārī bhujasambhogapīḍitam
kṛitvā kamalapatrākshī prasuptā madalochanā

Rāmāyaṇa 5,10,35-45.

This splendid description of midnight in the palace with Rāvaṇa and his sleeping wives intertwined like a garland of flowers has been almost exactly repeated in similar situation by Aśvaghosha. And this picture is made to live again in the sculpture from Amarāvatī.

Another similar famous midnight scene is Māyā dreaming of the descent of the Bodhisattva into her womb as a white elephant. The *stimitapradīpa* or the lamp with steady flame and the maids around the queen sleeping in different attitudes, each as she was situated at the moment of approaching drowziness, is all significant in the context. Standing, awake and watchful, are four Dikpālas.

Yet another suggestion of midnight and *ardharātrasambhogakrīḍā*, amorous sport at deep of night, is depicted in a panel of a *dampatī*, loving couple, from the Laḍ Khān temple at Aihoḷe. This is an early Western Chāḷukya sculpture showing the lover softly pressing the feet of his beloved after their nocturnal dalliance, strongly reminding Kālidāsa's description of the Yaksha in similar attitude 'there would be a quivering in her right thigh, while like lushy plantain stalk, now bereft of my nail marks and my adverse fate divested of pearl-embroidered decorations which all along it was used to, and accustomed to shampooing at my hands after the amorous union'.

vamas chāsyāḥ kararuhapadair muchyamāno madīyair
muktājalam chiraparichitam tyājito daivagatyā
sambhogānte mama samuchito hastasamvāhanānām

yāsyatyūrus

Another wa
abhisārikā. Th
passionate that
the tryst already
a *vadhū* and ano
goes quietly avo
kaṅkaṇas, raśan
with all jewels,
unguents and w
jingling awhile
vasakasajjikā ac
betrayed her mov
pulled up, the
jingling anklets
suddenly started
the scoundrel of a

utkshiptam ka
mekhala yatn
mūkatā ārabdh
chaṇḍālas timi

This is in con
in the *Mṛichchhaka*
the anklets, and fl
herself to the passi
darkness of the twil

The dress usuall
or bright half of the
darker shades for th
to avoid notice.

yāsyatyūrus sarasakadalīstambhagauras chalatvam

Meghadūta 2, 35.

Another way of representing night is by introducing the *abhisārikā*. The *abhisārikā*, one of the *nāyikās*, is so intensely passionate that she goes to meet her lover in accordance with the tryst already arranged with him. There are two types, one a *vadhū* and another a *veśyā*. The former avoids publicity and goes quietly avoiding the sound of the jingling *mañjīra, kara-kaṅkaṇas, raśanā*, etc. The other dresses gaudily, decks herself with all jewels, perfumes herself with flowers, garlands and unguents and with her anklets and the multi-stringed girdle jingling awhile proceeds to meet her lover. The *vadhū* as *vasakasajjikā* addresses her friend to tell her how the moon betrayed her movement by his light 'the pair of bracelets was pulled up, the girdle was tightened, with great effort, the jingling anklets were rendered mute, oh my friend! when I suddenly started sportively in festive mood to meet my lover, the scoundrel of a moon removes the veil cloth of darkness'.

utkshiptam karakankaṇadvayam idam baddhā dṛiḍham
mekhala yatnena pratipāditā mukharayor mañjīrayor
mūkatā ārabdhe rabhasan mayā priyasakhi krīḍābhisārotsave
chaṇḍālas timirāvaguṇṭhanapaṭākshepam vidhatte vidhuḥ

Sāhityadarpaṇa 3, 76.

This is in contrast with the description of Vasantasenā in the *Mṛichchhakaṭika*, who by her resounding jewels, specially the anklets, and flower garlands wafting fine perfume, reveals herself to the passionate fool Śakāra who follows her in the darkness of the twilight.

The dress usually of the *abhisarikā* is according to the dark or bright half of the month when the moon is absent or present, darker shades for the former and brighter ones for the latter to avoid notice. A fine example of *abhisarikā* stealthily

proceeding with furtive looks and beating heart to meet her lover at the appointed place is among the many sculptures of the temples at Khajuraho (Pl. 9). It is a favourite theme in painting and the miniatures show how the damsel, usually timid, is, in this nocturnal stroll, unafraid of even serpents moving along or ghouls terrifying her (Pl. 10). The dark and white garments distinguishing the *kṛishṇābhisārikā* from the *śuklābhi-sārikā* of the dark and bright moon-lit nights is indeed a painter's favourite for manipulating shades of colours to suggest the camaflouge.

A lintel from Garhwā belonging to the Gupta period (Pl. 11) shows a long frieze, a symbol of a while day with its hours. At one end is the sun in his car drawn by seven steeds, at the other which concludes the long composition is the moon on the crescent, his symbol, along with his favourite star-nymph, Rohiṇī. In the centre of the lintel is Viśvarūpa, who as the name 'all-form' indicates is the blazing majesty of the absolute principle of the universe. Nearer the sun are two sweepers, the first workers to rise in the morning; close to them is a procession of farmers - first the fodder-gatherers and then a group of others carrying their mid-day meal. Further on is a teacher with his pupils bowing to him and holding an umbrella to ward off the heat of the mounting sun-or perhaps an opulent merchant or nobleman receiving the respect of the common people as he moves along. The next panel shows the mid-day meal in the school or the student house. The central panel showing Virāṭarūpa or Viśvarūpa, represents the moonday worship, including the presentation of the umbrella, fly-whisks, and salutations. Other representation beyond this shows dancers, muscians, and offerings of food with female dancers who advance towards the divinity.

The *mānastambha* at Chittor in Rājasthān is rich in rare iconographic theme, from which a sculpture now preserved in the Ajmer Museum (Pl. 12) shows personifications of the phases

of the day and of the sta
others as female. In some in
and Deccani schools, there
days, *tithi*, of the hours of g
of the week, *dina* and *vāra*,
varsha, of the stars, *naksha*
rāśi, etc. These are ba
reproduced in the indivi
interesting series of the sch
of the Marāṭha rulers is
manuscript library at Tanjo
are personified as seven sis
wheel, the wheel suggesting
sky ocean the sun is held
early Gupta terracotta from

Personified musical mo
anthropomorphically the me
hours of the day and specia
Dīpaka that effectively sung
or summer; Meghamallār
clouds and depicts them in
the song of the rains, *varsha*
play in a swing in spring (Pl.
gay with flowers on the tree
vasanta. Vasanta is anothe
with its white clouds and
complexion and ash-smeare
bhasmāṅgarāgā tanur īśvara
deśa kvachichha krishṇorag
the melody Bhairava with
is the melody that provi
Hemanta, when couples
warmth, a theme suggested i
for winter proper *śiśira*.

of the day and of the stars, some represented as male and others as female. In some interesting paintings of the Rājasthānī and Deccani schools, there are personifications of the lunar days, *tithi,* of the hours of good auspices, *muhūrta,* of the days of the week, *dina* and *vāra*, of the months, *māsa,* of the years, *varsha,* of the stars, *nakshatra,* and of the signs of the zodiac, *rāśi,* etc. These are based on iconographic texts often reproduced in the individual pictures. One complete and interesting series of the school of the Deccan from the period of the Marāṭha rulers is preserved in the Sarasvatī Mahāl manuscript library at Tanjore. Even the seven rays of the sun are personified as seven sisters on a boat chariot with a single wheel, the wheel suggesting the solar chariot and the boat, the sky ocean the sun is held to traverse every day. This is an early Gupta terracotta from Ahichchhatrā.

Personified musical modes, *rāgas* and *ragiṇīs* illustrate anthropomorphically the melodies that again are associated with hours of the day and specially with seasons very significantly. Dīpaka that effectively sung, could produce heat is for *grīshma* or summer; Meghamallār that significantly suggests laden clouds and depicts them in the picture illustrating it, is essential the song of the rains, *varsha;* Hindola which illustrates the joy of play in a swing in spring (Pl. 13) when the entire surroundings are gay with flowers on the trees and plants is the melody of spring, *vasanta.* Vasanta is another *rāga* of this very season. Autumn with its white clouds and clear sky suggesting Śiva of white complexion and ash-smeared, *anyatra śubhrā śaradabhrarekhā bhasmāṅgarāgā tanur īśvarasya randhreshvivalakshyanabhaḥpradeśa kvachichha krishṇoragabhushaṇeva* as Kālidāsa puts it has the melody Bhairava with Śiva worship as its theme. Mālava is the melody that provides a suggestion of early winter. Hemanta, when couples come together for sheer physical warmth, a theme suggested in the picture illustrating it. Śrī is for winter proper *śiśira.* The hours of the day are also

associated with the melodies. Bhivas *rāgiṇī* is an early morning melody where the illustration presents the lovers together, the *nāyaka* with flowery bow and arrow anxious to shoot the cock that by its crowing heralds dawn, thus cutting short their nocturnal erotic adventure (Pl. 14). *Bhairava* is a melody from early dawn to sunrise. *Śyama* and *Bilawal* are morning melodies the former specially of the rainy season. *Sāraṅga* is the melody to be sung at noon. *Gauḍi* is the melody of the evening, *Kanhara* or *Kanaḍa* and *Naṭa*, both being the *ragiṇi* consorts of Dīpaka are to be sung in summer in the early hours of the night. *Mālava* or *Malkaus* (Pl. 15) is the melody, *rāga,* not only of early winter but is also to be sung after midnight while *Kalyāṇa* is at the commencement of night.

A sculpture from the temple on the hill at Bādāmī representing Kṛishṇa as Govardhanadhārī, is of utmost intrest for the manner in which the time factor of Kṛishṇa holding up the Govardhana hill is very cleverly suggested (Pl. 16). Here, apart from the cowherds and the cows, there are milk-maids shown churning the milk. This is as much as to indicate that a day or two had elapsed after the cowherds had been called under this roof, enough to enable them to make it their home and pursue their daily routine. Churning, the milk is not possible except when the milk has been milked and kept overnight to be transformed into curd, when alone it could be churned, to obtain butter out of it. This shows that it is probably the third day of Kṛishṇa holding up Govardhana represented and we know from the Bhāgavata that he held it up for a whole week.

The same theme represented at Mahābalipuram shows the milking of the cow in morning of the day immediately after the one when the mountain was raised, and the wood-cutter with the axe resting idly on his shoulder as his wife balances a large load of faggots for warming the improvised kitchen under this strange shelter, the large bundle suggesting the provision of fuel

for a few days, is again a suggestion of several days of holding up this strange mountain umbrella (Pl. 17).

There are six seasons in the year, spring, summer, rain, autumn, early winter and winter, *vasanta, grīshma, varsha, śarat, hemanta* and *śiśira,* each roughly of a two months duration. In calculating the number of years forming the age of anyone, the term used is generally *śarat* or *varsha* as in *śatam jīvema śaradas savīraḥ* or *paśyema śaradas śatam* or *āyur varshaśatam nṛiṇam or ūnashoḍaśavarsho me rāmo rājīvalochanaḥ.* Each season with its own special characteristics is depicted in sculpture and painting in such a way that it at once bespeaks the theme chosen by its suggestive import.

A sculpture from Abanerī shows a princely lover, a *dakshiṇa nāyaka* courteous to his wife, enjoying and regaling himself, but what is more important is the time of the year, the season that is represented (Pl. 18). The mango tree in blossom and fruit is particularly noteworthy in this context. It is in spring that the mango trees blossom and tender green mangoes appear. These clusters are also significant from this point of view that the breasts of the lovely damsel are comparable to the *chūta-kusumamanjari* or mango flower bunches. The suggestion of spring is very effectively achieved in the sculpture. The gay spirit of *vasanta* leading on to summer is thereby well revealed. Well can Kalidasa say,

sadyaḥ pravālodgamachārupatre nīte samaptim nava-chūtabāṇe ।
niveśayāmāsa madhur dvirephān nāmāksharāṇīva mano-bhavasya ॥

Kumārasaṃbhava 3,27

making spring personified as fashioning arrows composed of mango flowers with their feathering arranged with tender

sprouts and his name imprinted as it were in the form of rows of dark bees settling on them.

Another panel showing Kāma with his bow drawn using the flowery arrow and the mango bunches and the proximity of Rati and Prīti suggest the presence of his companion Spring who is indicated by the *sahakāra* or mango bunches (Pl. 19).

Spring or the month of Madhu, the sweetest of the seasons is really after its name honey. And honey in the flowers is gathered galore as it is the season of flowers. The damsels gathered all the flowers in their entirety, realising the miserly attitude of Madhu (spring), that, in spite of its countless treasure of flowers would provide only five for the use of Cupid to be used as arrows :

asaṅkhyapushpo'pi manobhavasya pañchaiva bāṇārtham
ayam dadāti ।
evam kadaryatvam ivāvadhārya sarvasvam agrāhi madhor
vadhūbhiḥ ॥

Subhāshitaratnabhāṇḍagāra, 6,104 p.334.

It does not stop with only the revelry of the bloom of flowers and tender sprouts on trees and plants in spring, as even while the damsel moves along to gather the flowers, the very surface on which she moves seems to bloom forth with brilliant fresh red flowers and sprouts at every step :

santu drumāḥ kisalayottarapushpabhāraḥ prāpte vasanta-
samayekatham ittham eva
nyāsair navadyutimatoḥ padayostaveyam bhuh pushpitā-
sutanu pallaviteva bhāti

Subhāshitaratnabhāṇḍagāra 6,117, p.334.

A Kāngra painting shows a lovely damsel gathering flowers that almost canopy the entire surroundings and loudly proclaim the advent of spring (Pl. 20). The *padarāga* or the *lakshāragā* that is *charaṇakamalamyāsayogya,* the fresh red dye for the feet causing flower-like foot prints on the floor :

kusumasurabhishvadhvakhedam nayethāḥ
paśyan lakshmīm lalitavanitāpādarāgaṅkiteshu

Meghadūta, 1

and

alaktakāṅkām padavīm tatāna

Raghuvamśa, 7

is, however, not shown as she is moving in the *pramadavana* or the flower garden and not in the interior of the house where on the paved floor the red impressions are easily beheld.

Kālidāsa has a graphic description of the intense heat of summer, when severely tormented by the sun's rays and almost roasted by the hot particles of dust on the ground, the crooked moving snake with its hood bent and hissing frequently, takes shelter under the peacock's tail ;

raver mayūkhair abhitāpito bhṛiśam vidahyamānaḥ pathi taptapāmsubhiḥ
avāk ohaṇo jihmagatis śvasan muhuḥ phaṇi mayūrasya tale nishīdati

Ṛitusamhāra

A fine Kāngra painting in the National Museum vividly details the characteristics of the hot season by portraying this very detail—a snake taking shelter under the tail of the peacock (Pl. 21).

Another painting from Dandon Uiliq in Central Asia (Pl. 22) illustrates another aspect of summer described by Kalidasa, where the water level in the household pond diminishing day by day and going down the steps one after another, and with the length of the lotus stalks becoming more and more exposed, it came to reach the hips of the bathing beauties :

dine dine śāivalavantyadhastāt sopānaparvāṇi vimuñchad ambhaḥ
uddaṇḍapadmam gṛihadīrghikāṇām nārīnitaṁbadvayasam babhūva

Raghuvaṃśa, 16

Appropriate dress and situation suggesting the season as for instance summer is graphically portrayed by Kālidāsa who remarks that the hot season came as it were to instruct the beloved in appropriate dress, the upper garment interwoven with gems, garlands, pendent on pale breasts, and silk garments so fine as to be blown away by the merest breath :

athāsya ratnagrathitottarīyam ekāntaƥaṇḍustanalambihāraṃ
niśvāsahāryamśukam ājagāma gharmaḥ priyā veśam ivopadeshṭum

Raghuvaṃśa 16,43

There are miniatures vividly delineating this fine and transparent dress of the hot weather.

It naturally invites a cool plunge in the ripply water and announces time for water sports, *jalakrīḍā*, the braid unbound, the musk-painted patterns washed away, the pearl earings loosened, the wet silken garments stuck on the hips with pearl waist zones appearing like the stars dimmed by moon-light, make a suggestive picture of summer in another of its phases :

*udbandhakeśachyutapatralekho viśleshīmuktāphalapatravesh*ṭ*aḥ*
manojña eva pramadāmukhānām ambhovihārākulito'pi veshaḥ
sandashṭavastreśvabalānitambeśvinduprakāśāntaritoḍutulyaḥ
amī jalāpūritasūtramārgā maunam bhajante raśanākālāpāḥ

Raghuvaṃśa 16,67-65.

The *jalakrīḍā* of gopīs in the Yamunā pictured in the *Bhāgavata* miniatures of the Kāngra and other schools and similar other representations of the theme act as visual commentaries of famous literary descriptions (Pl. 23).

The rainy season is one of the several suggestions in painting (Pl. 24). The sky is overcast by dark clouds, *meghair meduram aṁbaram(Gītagovinda),* with lightning streaks glimmering here and there, the dark of the clouds setting off the white storks flying in rows in picturesque splendour,

ghana iva taralabalake, (Gitagovinda),
garjadbhis sataṭidbalākaś abalair meghair saśalyam manaḥ

(Mṛichchhakaṭika 6,1*)*

garbhādhānakshaṇaparichayān nūnam ābaddhamālās
sevishyante nayanasubhagam khe bhavantam balākāḥ

(Meghadūta 1.10*)* ;

śreṇībhūtāḥ parigaṇanayā nirdiśanto balākāḥ

(Meghadūta 1,22*)*

rain itself sometimes shown in parallel vertical lines of dots also white against the darkned sky. The mirth of the peacocks with spread tail dancing welcoming cool showers :

navāmbumattās śikhino nadanti
meghāgame kundasamānadanti

Ghaṭakarpara

śuklāpāṅgais sajalānayanais
svāgatīkṛitya kekāḥ ।
pratyudyātāḥ katham api bhavān
gantum āśu vyavasyet ॥

Meghadūta 1,23

adds lustre to the colour of the picture where the rainbow on the dark cloud stimulates the peacock feather on the dressed hair of dark-hued Kṛishṇa :

yena śyāmam vapuratitarām
kāntim āpatsyate te ।
barheṇeva sphuritaruchinā
gopaveshasya vishṇoḥ ॥

Meghadūta, 1,15

chandrachāru mayūrasikhaṇḍakamaṇḍalavalāyitakeśam
prachurapurandaradhanuranurañjitameduramudirasuveśam

Gītagovinda, 3

The overcast clouds with lightning streaks and rows of cranes in their flight diminishing in size as they recede, at once gives picturesque effect of approaching showers in many Pahāri miniatures, particularly of the Kāngra school, and the downpour itself is never more picturesque than in Bahsoli treatment of the vertical lines of dots (Pl. 25) indicating the fast falling drops, as if the sky is ripped open to empty its water content or even as though the sky getting melted pours down as rain.

dravibhūtam manye patati jalarūpena gaganam,

Mṛichchhakaṭika, 5,25

the drops themselves appearing scattered pearls of crystal here fallen from the dark clouds simulating the temples of elephants.

visasṛipuḥ prakarā iva mauktikās sphaṭikabhaṅgaruchā jalabindavaḥ,
Jānakīharaṇa 11,70.

Autumn is the season when the ears of corn of paddy crops wave merrily in the fields, as the breezes blow, with the strains of music of the peasant girls guarding the graze of their ripening rich harvest by intruding animals and birds. But as they sing strains of soft music, herds of deer, attracted by the melody approach but are rendered motionless by their intent on listening to the soft strains of the song, and when their intent on grazing is automatically checked, the girls had no need to drive them away either :

vigatasasyajighatsam aghaṭṭayat kalamagopavadhūr na mṛigavrajam śrutatad
īritakomalagītakadhvanimishe'nimishekshaṇam agrataḥ
Subhāshitaratnabhāṇḍāgāra 6,37 p.345,

closely voicing the version of Bhāravi in

kṛitāvadhānam jitabarhiṇadhvanau suraktagopījanagītanis-svane
idam jighatsām apahīya bhūyasim na sasyam abhyeti mṛigīkadaṁbakaṁ
Kirātārjunīyam

There are fine Kāngra miniatures illustrating the theme of the bright autumnal atmosphere with the peasant girls watching the ripening corn waving in the field as if in appreciation of their folk music (Pl. 26). Tke *rāga Toḍi* is a melody of this fine bright weather where the deer are attracted by the music of the girl holding the lute to sing and regale herself. Even the leaves on the branches of the slender trees near the damsel seem to sway in approbation (Pl. 27).

The golry of autumn, *śarat*, is the milky white light of the night lit up by the bright and unsullied moon shining in clear and cloudless sky. The poet fancies the moon as a painter who first clears all the clouds and then removes all the sullied effect caused by the dark, smoky puffy masses, to finally brighten up the terrestrial mansion by whitening it with his cool, moist, ambrosial rays, thereby to exhilerate the consort of Rati i.e., Cupid :

apākṛityāśeshānyapi cha ghanajālāni paritas tamodhūma-
stomodbhavamalinimānam cha tadanu
śarachchandras śilpīratipatimude'sau nijakarais sudhāsan-
dohārdraiḥ bhuvanabhavanam pāṇḍurayati

Subhāshitaratnabhāṇḍāgāra 6,44, p.345.

The glory of the autumnal moon that at once recalls the season is a favourite theme in the Pahāḍi miniatures :

A verse attributed to Bāṇa describing 'the room door shut, fire placed in the vicinity of the bedstead, thick cotton coverlet over the body as a cover, and in close embrace of the soothing warmth of the beloved, what is all this that winter provides for the sleeping one :

dvāram gṛihasya pihitam śayanasya pārśve vahnir
jvalatyupari tūlapaṭo garīyān ।
aṅgānukūlam anurāgavaśam kalatram ittham karoti kim
asau svapatas tushāraḥ ॥

Subhāshitaratnabhāṇḍāgāra 6,12, p.2347

is answered in a nocturnal winter scene where the lovers are wrapped up in the blanket in a Kāngra painting (Pl. 28). That the ṛishis are *nirdvandvas*, and treat heat and cold alike with an indifference, is suggested in a miniature illustrating sages adoring a Śivaliṅga at the top of the Himālaya mountain, abode of snow, with a deep layer of ice on the slopes, the trees all bare

and almost shrivelled up in the cold. Well can Kālidāsa add a vividness to the text of the *Chitrasūtra, śītārtajanasaṁkulam,* by describing the variety of Kinnara damsels that would not give up their swan gait in spite of the pircking cold experienced by their feet as they move about in the snow-clad mountain path :

udvejayatyangulipārshṇibhāgam mārge śilībhūtahime'pi yatra ।
na durvahaśroṇipayodharārtā bhindanti mandam gatim aśvamukhyaḥ ॥

Kumārasambhava, 1,11.

A medallion from the Amarāvatī rail shows Māyā the queen of Śuddhodana, whom the latter sees in her palace, attenuated in form and sparse in her bejewelled decoration, pale and langorous in an advanced state of pregnancy,the sixth month or thereabout. This recalls the description of Sudakshiṇā in similar state :

śarīrasādād asamagrabhūshaṇā mukhena sālakshyata lodhra-pāṇḍuna
tanuprakāśena vicheyatārakā prabhātakalpā śaśineva śarvarī

Raghuvamsa, 3.

Her emaciated form, rejection of heavy ornaments, an almost clear feeling of exhaustion, the careful selection of the jewels, by maids, just a few for their auspicious purpose, even as the hair-do is attended to with great delicacy, is a real suggestive pictorial commentary on the sixth month of pregnancy (Pl. 29).

A sculpture from Madhya Pradesh with the theme of the mother with the new-born child has five planets shown on top (Pl. 30). In the case of the same theme represented in several Pāla sculptures from Bihar and Bengal, there are all the nine planets shown, which only indicate that the child is born with the blessings of the nine planets favourably disposed to the new

born, with no particular stress or indication as to the future of the child. But here in this sculpture, there is a clear indication of the exalted nature of the five planets, eclipsing the rest, for which reason the other planets are omitted in representation, the exalted ones alone being taken into account. There is thus here the suggestion that the new born is a *mahāpurusha* and a universal monarch, *chakravarti,* owing to the exaltation of the five plantes. The birth of the prince Raghu was indeed such an event, and it has been described graphically from the astronomical point of view also :

grahais tataḥ pañchabhir uchchasamśrayair aśūryagais
sūchitabhāgyasaṁśrayam ।
asūta putram samaye śachīsamā trisādhanā śaktir ivārtham
akshayam ॥

Raghuvaṃśa 3,13.

In describing the birth of emperor Harsha, it is narrated by Bāṇa, as from the mouth of an astrologer, that all the planets were exalted for the new born one as in the case of Māndhātā himself :

māndhātā kilaivamvidhavyatīpatādisarvadoshābhishaṅgarahitehani
sarveshūchchasthānasthiteshvevam graheshvīdṛiśi lagne bheje janma

Harshacharita 4, p.6

It is clear, astrologically, the exaltation of all the seven planets is almost impossible, though this is claimed for Harsha. The plausible exaltation is in the case of five planets together and Kālidāsa has given this very reasonable and acceptable number. Also in the sculpture here illustrated, the exaltation of the five planets is clearly given, and it is an early medieval one. It is only still later, following the exaggerated notion of claiming all the seven plantes, that we find the mother and

child representations with all the planets indicated exalted, even all the nine.

The celebration of the completion of the first year of the child coincides with the feeding of the child with cooked rice in milk which is both *abdapūrti* and *annaprāśana*. An impressive sculputre from Barabudur illustrates this (Pl. 31), as the king and queen with the child in their lap are shown performing this ceremony in the presence of a select gathering and in accordance with the ritual instructions. The third year of the child brings in the ceremony of *chaula* or *chūḍāvidhāna*. Says Manu :

chūḍā kāryā dvijātīnam sarveshām eva dharmataḥ
prathame'bde dvitīye vā kartavyā smritichodanāt

and in the fifth year the little one is taught the writing of the alphabet

prāpte tu pañchame varshe vidyārambham tu kārayet

It is following this dictum that Kālidāsa describes the child Raghu, with his *chūḍa* arranged and with the juvenile symbol of sidelocks, *kākapakshas,* swaying in the company of noble children of his age, learnt his letters and thereby entered the ocean of learning as through the mouth of the river the ocean itself :

sa vṛittachūlas chalakākapakshakair amātyaputrais savayobhiranvitaḥ
liper yathāvadgrahaṇena vāṅmayam nadīmukheneva samudram āviśat
Raghuvamśa 3,28

A rare terracotta from the site of ancient Srughna, near Chaṇḍīgarh, found by Dr. Chhabra and presented by the Punjab University to the National Museum, shows a child of five practising the writing of the alphabet, here the ancient Brāhmī letters of the second century B.C., the whole vowel series,

repeating it five times over, thus also indicating the age of the child, i.e., five years (Pl. 32).

A sculpture from Barabudur showing a row of eight-year-old children seated near their teacher on a more elevated seat (Pl. 33), and with their hands in *saṅkalpa* indicating the *mahāsaṅkalpa* on the *Śrāvaṇapūrṇimā* day, the full moon day of the month Śrāvaṇa, August, when they begin their Vedic studies, *adhyāyopākarma karishye* very soon after their *upanayana*, whenever it may have been before the first *Śrāvaṇa-pūrṇimā's* arrival that year. Here also Manu prescribes the age for *upanayana* the eight from the the time of the mother's womb for the Brāḥmaṇa, the eleventh for the Kshatriya and the twelfth for the Vaiśya :

garbhāshṭame prakurvīta brāhmaṇasyopanāyanam
garbhādekādaśe rājñaḥ garbhāchcha dvādaśe viśaḥ

It is this that Kālidāsa describes in his lines

athopanītam vidhivad vipaśchito vininyur enam guravo gurupriyam ।
avandhyayatnāscha babhūvur atra te kriyā hi vastūpahitā prasīdati ॥

Raghuvamśa 3,29.

meaning learned teachers taught him, the beloved of the teachers, after he had been duly consecrated with the sacred thread, their efforts proving most fruitful as any act in its proper place should always succeed. The sculpture thus provides an illustration through this ceremony its own specified time, the eighth year.

A coin of Yajña Śri Śātakarṇī, the Śātavāhana king, gives the head of the sovereign on the obverse showing the *kāka-pakshas* or the sidelocks prominently. We know from history that he was a mighty monarch and the reference to the fame

of his prowess by four symbols of great significance was no exaggeration. Like Sudarśana, the juvenile emperor, son of Dhruvasandhi of the line of Kuśa, who shining like a great sapphire irrespective of size, sat on the throne, his red-painted feet scarcely reaching the golden footstool, saluted by crowned kings, his side locks swaying with the movement of the breeze, but possessed of might and prowess that compelled the obeying of his orders by all in his realm that reached the shores of the ocean as its boundary line of limit :

tasmādadhaḥ kiñchid ivāvatīrṇāvasamsmspṛiśantau tapanīya-pīṭham ।
sālaktakau bhūpatayaḥ prasiddhair vavandire maulibhir asya pādau ॥
maṇau mahānīla iti prabhāvād alpapramāṇe'pi yathā na mithyā ।
śabdo mahārāja iti pratītas tathaiva tasmin yuyuje'rbhake' pi ॥
paryantasañchāritachāmarasya kapolalolobhayakākapak-shāt ।
tasyānanāduchcharito vivādas chaskhāla velāsvapi nārṇavā-nām ॥

Raghuvaṃśa 18, 41-43

This is indeed the greatest tribute on a coin, indicating the prowess of so young a king, the age suggested by the *kaka-pakshas*, recalling the poet's remark

tejasām hi na vayas samīkshyate

Raghuvamśa 11,1

We may recall the remarkable long-lived and much-beloved queen, Victoria represented as a young girl as when she came to the throne, years later even when she was quite old, the stress being on her ability in ruling an empire even when she was so young.

In the *Bhāgavata* there is the description of the ageless old sage Mārkaṇḍeya who had the rare privilege of witnessing *Vishṇumāyā* or the beweildering glory of the *Lord* that is *Time* as Eternity. Mārkaṇḍeya, as the only one left alive, wandered about for millions of years as if stupified and blind in that great deluge, wherein was lost the entire universe, the earth and aerial region, heaven itself with its hosts of luminaries, the three worlds and all the quarters, till, amazed, he saw a small babe of emerald complexion, lying on a leaf of a small banyan tree, and sucking his upraised foot held with his lotus-sweet hands:

sakshmāntariksham sadivam sabhāgaṇam trailokyam āsīt
saha digbhir āplutam ।
sa eka evorvarito mahāmunir babhrāma vikshipya jaṭā
jaḍāndhvat ॥
...ayutāyutavarshāṇām sahasrāṇi śatāni cha vyatīyur
bhramatas tasmin vishṇumāyāvritātmanaḥ ।
sa kadāchid bhramamstasmin pṛithivyāḥ kakudi dvijaḥ ॥
nyagrodhapotam dadṛiśe phalapallavaśobhitam ।
prāguttarasyām śākhāyām tasyāpi dadṛiśe śiśum ॥
śayānam parṇapuṭake grasantam prabhayā tamaḥ ।
mahāmarakataśyāmam śrīmadvadanapaṅkajam ॥
kambugrīvam mahoraskam sunāsam sundarabhruvam.....
chārvaṅgulibhyāṃ pāṇibhyām unnīya charaṇāmbujam
mukhe nidhāya viprendo dhayantam vīkshya vismitaḥ

Śrīmadbhāgavata 12, 9, 15, 19-21, 25.

Thr Pahāri miniatures, particularly Kāngra, illustrating the *Bhāgavata* episode show this meeting of Mārkaṇḍeya and *Vaṭapatraśāyī*, i.e., the child on the banyan leaf, age and eternity (Pl. 34). The picture illustrates by the clever delineation of ripples the one vast sheet of water in the midst of which is laid this incident. The *Bhāgavata* text goes on to describe the time and eternity that the Lord represents. Mārkaṇḍeya the sage who lives for seasons is the very personification of ripe old age while the little babe, sucking his toe as he lies on the

leaf of the never-ageing banyan tree, that drives its roots afresh from its branches to rejuvenate itself for an almost eternal existence, represents eternity ever juvenile, a great philosophical concept indeed.

The predilections of *grahas* or planets, their peculiar characteristics, the effect of their movements among the twelve *rāśis* or zodiacal signs, the length of their stay in each *rāśi*, the effect of their movement in a general way and in the case of individuals, form the subject of the great science of astronomy and its adjunct astrology. The Gupta period, that has the good fortune to claim two great astronomers Āryabhaṭa and Varāhamihira, has also given some rare astronomical icons. One of the most important sculptures in the Gwalior Museum is a Gupta lion capital, very similar to the Aśokan ones, but with a distinct feature on its abacus, showing the *grahas* or planets seated with the different *rāśis* or signs of the zodiac portrayed between them. As may be seen from one angle of this capital the *rasis* - Mithuna, Karkaṭa and Siṁha - are shown, the first as a couple, the second personified in human form with the crab in the place of the head, and the third also similarly with a leonine head with seated planets between them, and this is indeed most interesting. In this arrangement, though the Northern Indian style of a single pair of arms for the *grahas* and the presentation in a row is maintained, there is, however, a different direction for each one of the planets, as they go on the edge of the circular abacus. In another carving of early medieval date in the same Museum, eight *grahas* are shown in a row above in front of a blooming lotus intended to suggest the sun who is also represented in his anthropomorphic form in a niche just below the row of *grahas*. The influence of this novel mode of representation of planets and the signs of the zodiac is seen centuries later in a carving of the Kākatīya period now preserved in the Hyderabad Museum, wherein Sūrya as usual is suggested by the louts medallion around which the twelve *rāśis* are represented and below on the sides the Dikpālas are shown

on their respective *vāhanas* and lower down the seven horses of the sun galloping on one side of the square base of the sculpture.

This helps us to understand the blooming lotus, the galloping horses and the *grahas* or the planets arranged all around in a circular fashion with the sun dominating over all through the lotus which symbolises him as we see in the Navagraha sculpture at Gangaikoṇḍa-cholapuram which is a gem of art and most meaningful. This was a new creation suggested by the emperor Rājendra who was profoundly influenced by what he saw in North India during the Gaṅgaikoṇḍa expedition. This sculpture of Sūrya is an adaptation of north Indian forms of icons in South Indian arrangement with an ingenious adaptation to suit South Indian genius. As we can judge from the bronzes in the Sūryanākoil temple, some of the *grahas* like Soma, Angāraka, Budha, Bṛihaspati, and Śanaiśchara, have four arms each, while the rest have a single pair of arms. On the other hand, all the *grahas* in North Indian sculpture are provided only with a single pair of arms. While in South India the *grahas* are arranged in different directions, each facing a totally different direction from the others, the planets in the North Indian sculpture are always in a line, with the Sun as the first, leading the rest (Pl. 37). In South Indian sculpture, however, Sūrya dominates all the *grahas* in a different way being placed in the centre of the *Navagrahamaṇḍala*. So it is a *Navagrahamaṇḍala* in South India while it is a *Navagrahapaṅkti* in North India and the latter are usually found on door lintels while they are never shown like that in the south, being provided a separate place of worship within the precincts of the temple. Now in this sculpture the *grahas* are all shown with a single pair of arms but all of them are beautiful and youthful and seated including Rāhu who in North Indian sculpture is shown as a huge monster with rolling eyes, open mouth, grizzly hair, his hands in the act of conveying the Sun and Moon to his mouth for devouring them. A single pair of arms for every one of the *grahas* is no doubt a

North Indian feature but their position in different directions is South Indian. But the Sun god is not depicted in the usual dominating fashion as a figure standing out in larger proportions than the rest in the centre. The sculptor here has thought of a more ingenious method and still Sūrya dominates the whole group though in a different way. The whole slab is conceived as a *ratha* with wheels on either side supporting its body and horses, seven of them in a row, galloping in the front. The eight *grahas* face the eight directions and in the centre there is a large lotus with beautiful petals all shown in full bloom to symbolise the presence of Sūrya whose rays as he rises open the sleeping louts early in the morning. This sculpture is a magnificent one both from the view of conception, art lavished on it, and also for the ingenious combination of North and South Indian elements to create this fascinating piece of sculpture. These influences have been profound, the earlier influence, both Gupta and early medieval, observed in the brilliant creation of the Choḷa sculptor of emperor Rājendra and the influence of this as well as the earlier ones in the sculpture of the Kākatīya period.

The *rāśis* and the entering of the Sun into each one of them determining each of the twelve months named after the *rāśi* in which he is for the month is in a novel way achieved by an ingeneous architect (Pl. 38). Among the most interesting astronomical monuments of India is the famous Vidyāśaṅkara temple at Śṛingerī in Mysore. In addition to its importance in the artistic transition from Chāḷukyan to Vijayanagara, it is also an admirable achievement in the application of astronomical symbolism to architecture. It has a *maṇḍapa*, pillared hall, supported by twelve pillars representing the twelve signs of the zodiac, placed in such a way that only the one struck by the sun when it rises in the corresponding sign of the zodiac casts a shadow (Pl. 39). In other words, it is shadow cast by the pillar of the zodiac during that particular month, so that all the twelve are covered during the twelve months of the year.

At the time of the emperor Jehāngīr (17th century), a fine series of coins bearing the zodiacal signs was minted. Like his father, Jehāngīr made innovations in coinage, among them the use of his own portrait on coins. We have an account of the zodiacal series by the emperor himself in his memoirs, *Tuzuki-Jehāngīri*. "Formerly it was customary to strike my name on one side of the coin, and that of the place, and the month, and the year of the region, on the obverse. It now occurred to my mind that, instead of the name of the month, the figure of the signs of the zodiac corresponding to the particular month, should be stamped..... This was my own innovation : it had never been done before". On these coins the zodical signs are represented against the solar symbol. Aries, Taurus, Gemini, Cancer, Leo, Libra, Scoripo, Sagittaruis, Centaur, Capricorn, and Pisces are represented in their normal aspect. Virgo is represented sometimes as a girl with a pitcher on her head. Aquarius is shown as a pitcher of water, either by itself or carried by a human figure. These coins, like those which contain the portrait of Jehāngīr on the obverse and the lion against the sun on the reverse suggesting the birth of Jehāngīr on Sunday, in the month with Leo as the Zodical sign, give us an idea of the great importance given to not only astronomy and astrology, but to *Time* itself, and suggestive representation of it in art at the Moghul court as well (Pl. 40).

Kāla, or time as *Ananta* or endless, is suggessed by the *Kālapāśa* or the strand of time, which consists of a great serpent placed around the shoulders of *Kālapurusha*, the anthropomorphic personification of time. This and another sculpture in the Ajmer Museum thus represent eternity ; in his hand the figure holds the *Kālaṇḍa* or the club of time (Pl. 41). Representation of time and eternity, time in its several tiny divisions and its vast and never-ending formless complexity has fascinated the Indian artists who has indeed created a real artistic saga of a theme worthy of such a treatment.

But representation of time in india has had always a special purpose. Whether in art or legend, the representation, the conveying of the idea of the celestial life long enjoyed by the merit earned by good deeds on earth, however long and calculated in millennia, was bound to end, the earth again to be visited in another birth to enable earn further merit by good deeds or even to attain bliss by striving for supreme knowledge. The idea of long enjoying heaven only to return is voiced in the Lord's song :

te tam bhuktva svargalokam viśālam, kshīṇe puṇye martya-lokam viśanti

while the lesson from it and a warning that the time on earth is never so long for performing good deeds, necessitating perennial action in the appreciation that Death had already approached and was clutching *gṛihīta iva keśeshu mṛityunā dharmam ācharet.*

Time could be overcome only by the timeless Eternal One. That is why the peculiar representation of Śiva called as Kālāntaka or the Lord who overcomes Death. As Bhava he overcomes the cycle of births and deaths and thus shows the path of Eternity. Mārkaṇḍeya, the aged sage with life for eternity assured, still finds the Lord of Eternity, *Paramātma,* as sucking his toe. As the Pehoa inscription describes Him, He is the grand old Person eternally young in form *purāṇapurusho'pi yas sadā navakāyaḥ.* Time is short, Time is long, Time eternal, as we choose and use it, and so it is described in literature and art, probably more effectively, and in a telling manner in the latter, as visual intake is even more effective.

★

BIBLIOGRAPHY

Agrawala, V.S., *Indian Miniatures,* an album, New Delhi, 1961.

Archer, W.G., *Indian Miniatures,* Greenwich, 1960.

Barrett, D.E., and Gray, Basil *Paintings of India,* Skira, 1963.

Brihatsamhita by Varāhamihira, Ed. Dvivedi, Banaras, 1895-97.

Coomaraswamy, A.K. *Yakshas,* 2 Vols., Washington, 1928; & *Rajput Painting,* Oxford, 1961.

French, J.C., *Himalayan Art,* London, 1931.

Ganguly, O.C., *Rāgas and Rāginīs,* 2 Vols. Calcutta, 1934.

Gītagovinda by Jayadeva, Bombay, 1923.

Harshacharita by Bāṇa with the commentary of Śankara, Bombay, 1918.

Jānakīharaṇa by Kumaradasa, Ed., Paranavitana, S., and Godakumbura, C.E., Ceylon, 1967,

Khandalavala, Karl. J., *Pahari Miniature Paintings,* Bombay, 1958.

Kirātārjunīyam by Bhāravi with the commentary of Mallinātha, Bombay, 1916.

Kramrisch, Stella *Vishṇudharmottara,* Part III Calcutta, 1924.

Shah, Priyabala, *Vishnudharmottara,* Ed. and Transl. Gaekwad's Orient. Series 130, 137, Baroda, 1958, 1961.

Kumārasambhava by Kālidāsa with the commentary of Mallinātha, Bombay, 1961.

Meghadūta by Kālidāsa with the commentary of Mallinatha, Ed. M.R. Kale, Bombay, 1918.

Raghuvaṁśa by Kālidāsa, Ed. G.R. Nandargikar with the commentary of Mallinatha and others, Bombay, 1897.

Ṛitusamhāra by Kālidāsa, Ed. Gajendragadkar, Bombay, 1916.

Moti Chandra, *Early Indian Painting,* Bombay, 1974.

Mṛichchhakaṭika by Sudraka with the commentary of Pṛithvidhara, Bombay, 1922.

Rāmāyaṇa by Valmiki, Ed. M.M. S. Kuppuswami Sastri and others, Madras, 1933

Randhawa, M.S., *Kangra Valley Painting,* Delhi, 1955
Kangra Paintings on Love, Delhi
Kangra Paintings of Ragamala, Delhi,

Sāhityadarpaṇa by Visvanatha, Ed. M.M. P.V. Kane, Bombay. 1923.

Sivaramamurthi, C., *Amaravati Sculptures in the Madras Government Museum,* Madras, 1942.

Sanskrit Literature and Art Mirrors of Indian Culture, Delhi, 1955.

Royal Conquests and Cultural Migrations in South India and The Deccan, Calcutta, 1955.

"Samskaras", Arts Ariatique, Paris, 1956.

Some Aspects of Indian Culture, Delhi, 1969.

'Astronomy and Astrology' in Encyclopaedia of World Art, Vol. I, New York, 1959.

The Expressive Quality of Literary Flavour in Art, Dharwar, 1974.

Satarudrīya : Vibhūti of Śiva's Iconography, Delhi, 1976.

Chitrasutra of the Vishnudharmottara, Delhi, 1979.

Subhāshitaratnabhāṇḍāgāra — Compiled by K.P. Parab, Bombay, 1935.

Zimmer, H., — *Myths and Symbols in Indian Art and Civilization*, New York, 1946.

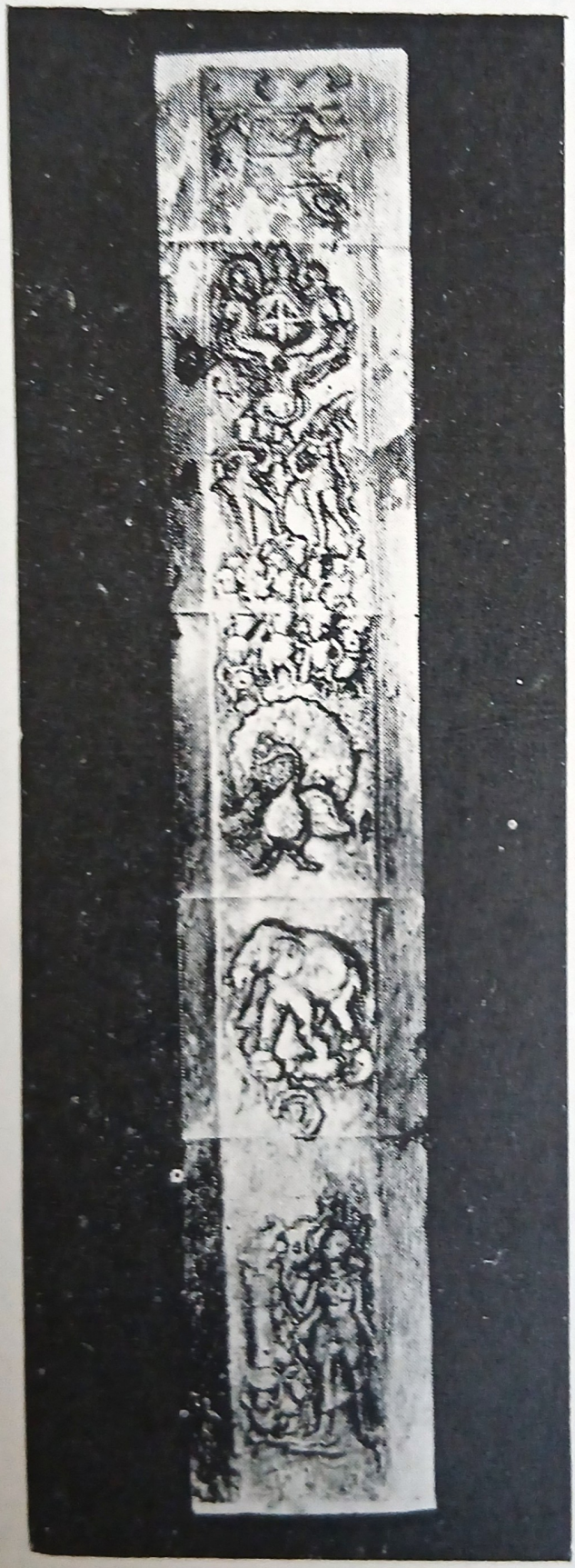


Plate 1. Lala Bhagat Pillar - General full view (A.S.I) 112-B/70

Plate 2 Lala Bhagat Pillar - Close up of top portion
101/70 (A.S.I.)

Plate 3 Lala Bhagat Pillar - Close up of central portion
110/70 (A.S.I.)

Plate 4. Lala Bhagat Pillar - Close up of lower portion
110/70 (A.S.I.)

Plate 5. Ṛishikumāras, Mahābalipuram (A.S.I.) 596/59

Plate 6. Vasantasenā pursued by Śakāra, (Mathurā; Kushān)
National Museum, Neg. No. 205/61

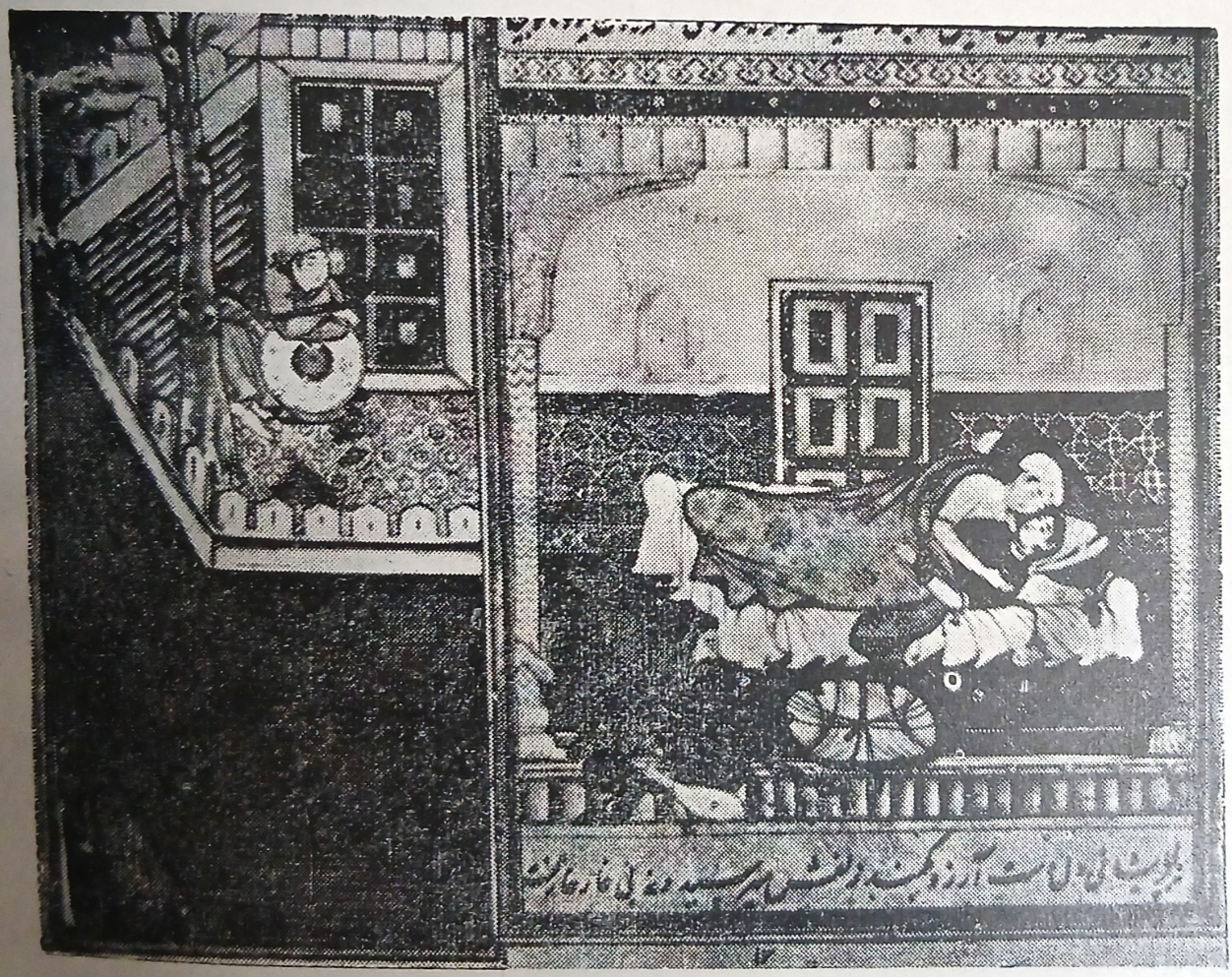


Plate 7. Painting showing sleeping pair and thief. Moghul; National Museum, Neg. No. 1865/77

Plate 8. Siddhārtha amidst sleeping harem, British Museum

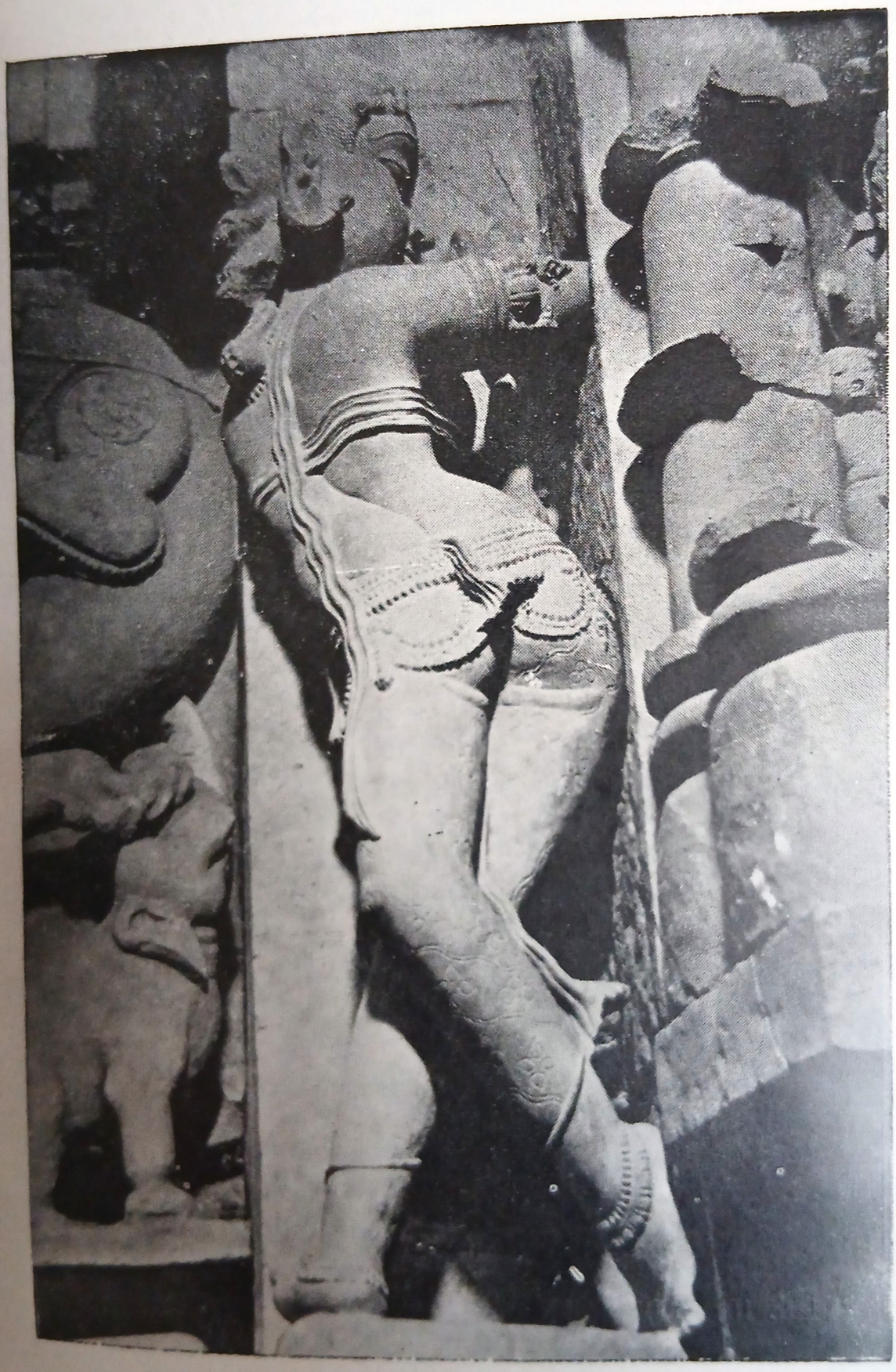


Plate 9. Abhisārikā sculpture, Khajurāho (A.S.I.)1615/60

Plate 10. Abhisārikā painting Kangrā, National Museum
Neg. No. 3489/65

Plate 11. Lintel from Garhwa beginning with sun and ending with moon with *Viśvarūpa* centrally.
Lucknow Museum or from National Museum, Neg. No. 1867/77

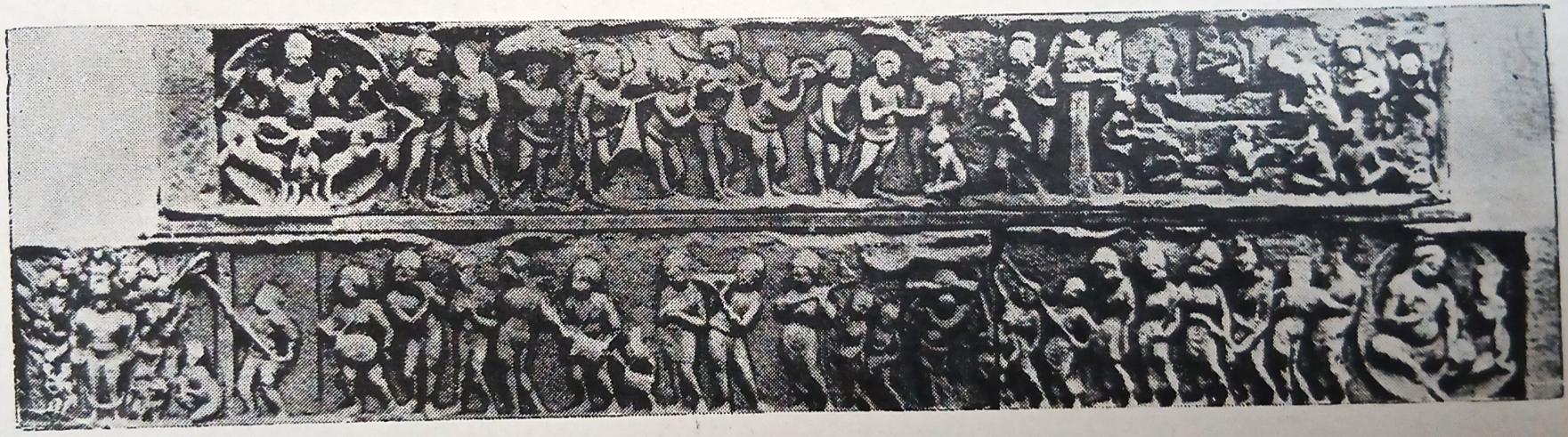


Plate 11. Lintel from Garhwa beginning with sun and ending with moon with Viśvarūpa centrally. Lucknow Museum or from National Museum, Neg. No. 1867/77

Plate 12. Personified stars (Ajmer Museum) (A.S.I.) 2345/55

Plate 13. Hindola rāga, Early Deccani, National Museum

Plate 14. Bhivas rāginī, Painting, National Museum

Plate 15. Mālavarāga, Painting, National Museum

Plate 16. Govardhanadhāri, Bādāmi (A.S.I.) 396/56

Plate 17. Milking scene, Mahābalipuram (A.S.I.) 408/58

Plate 18. Dakshiṇa nāyaka, Abaneri (A.S.I.) 566/62

Plate 19. Kāma with flowery arrow and bow, Abaneri (ASI) 549/62

Plate 20 Damsel gathering flowers, Kāngra, Chandigarh Museum, 426

Plate 21. Summer's rigour, snake under peacock's tail.
National Museum 63/1657

Plate 22. Damsel and child in lotus pond. Painting from Mongolia. (ASI) 2352/65

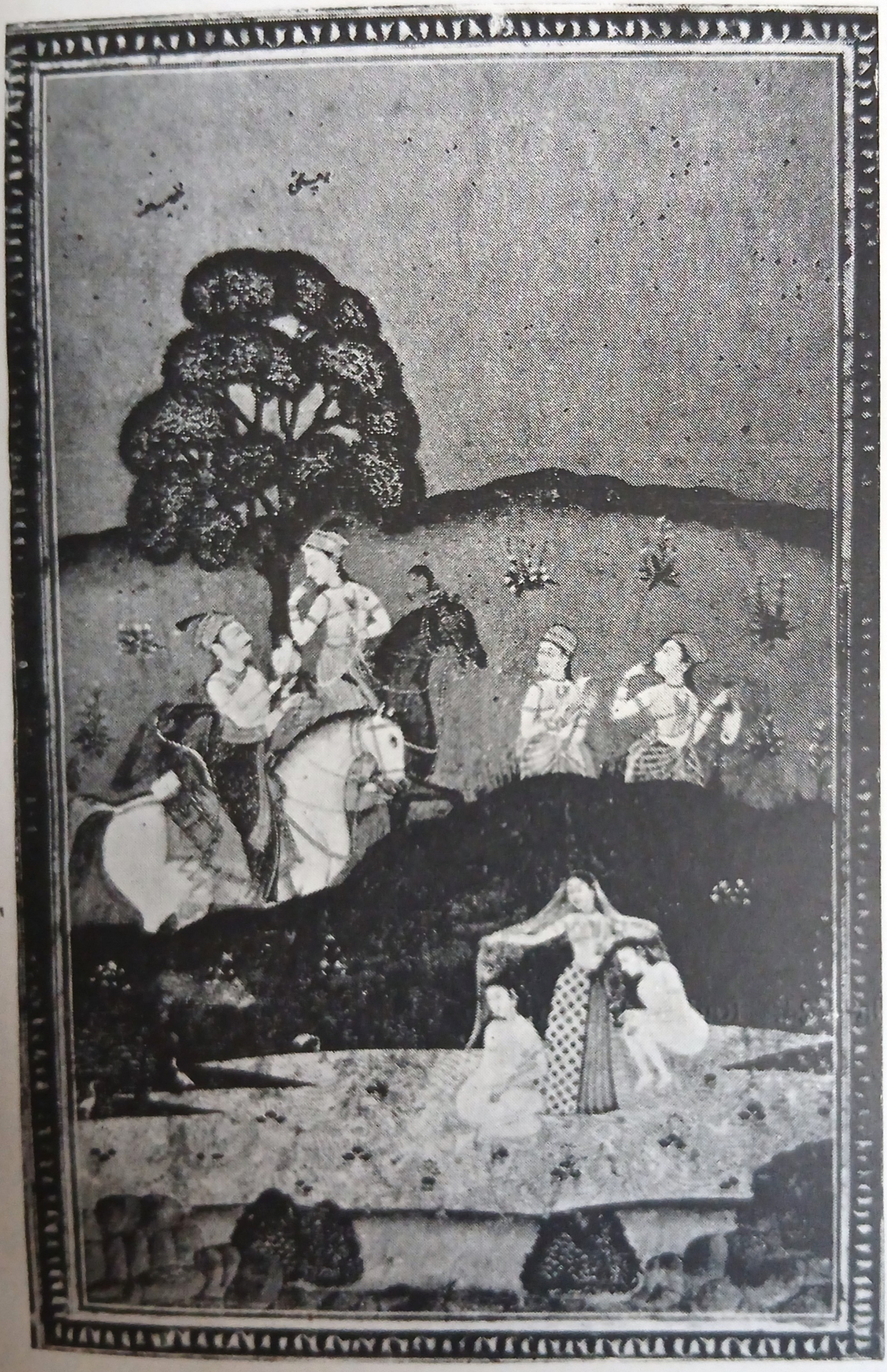


Plate 23. Jalakrīḍā; Bhāgavata series, National Museum. 63.1377

Plate 24. Radhā and Kṛishṇa in rain, Painting, Chandigarh. Museum 120

Plate 25. Feature of rain drops in rain, Basohli, National Museum 47.110/324

Plate 26. Autumn, girl in ripe corn field, Kāngra.
National Museum

Plate 27. Tōḍi rāginī, Kāngrā, National Muesum

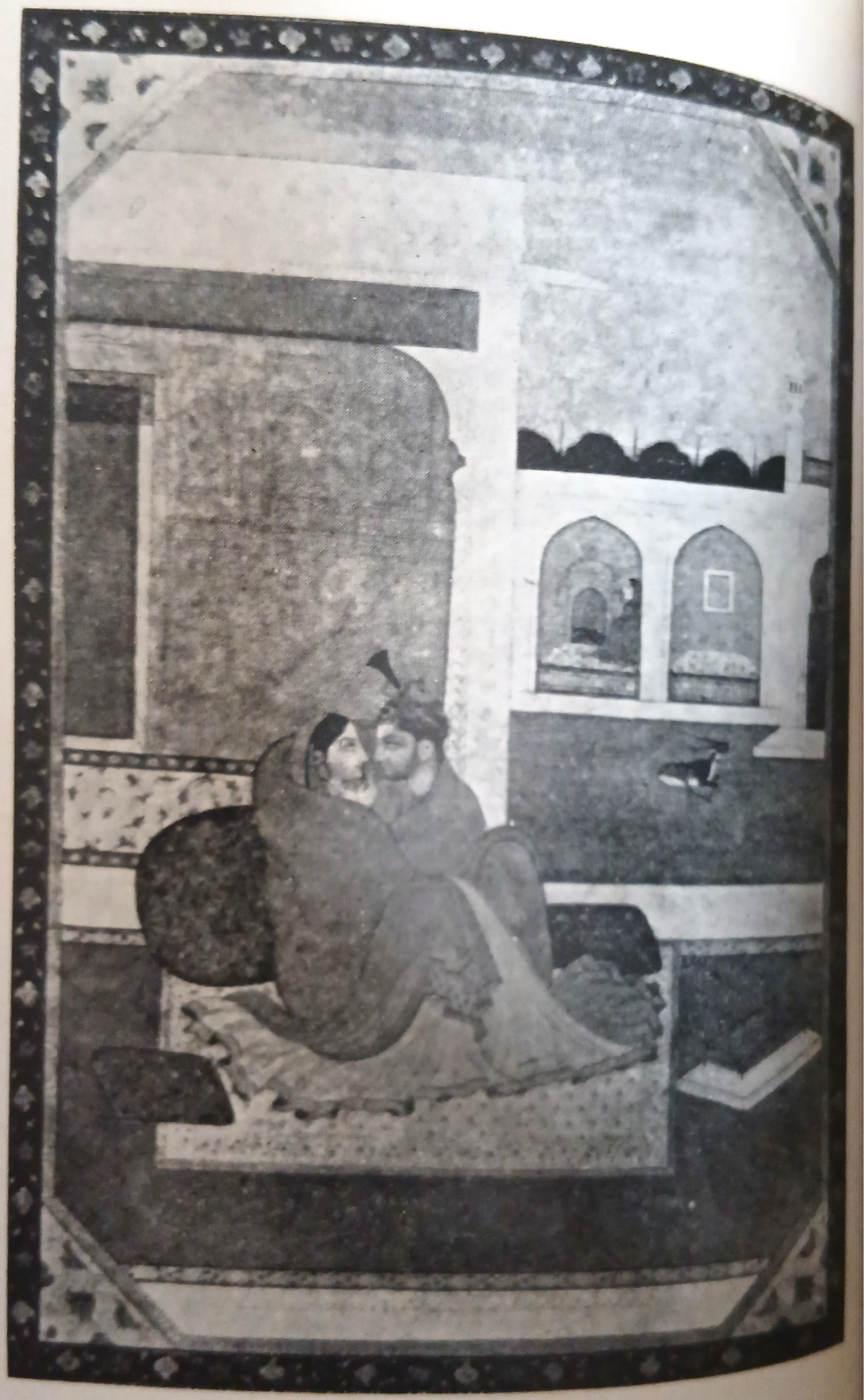


Plate 28. Lovers wrapped in cloak in winter, Kāngra, National Museum. Neg. No. 7/59-60

Plate 29. Śuddhodana's visit to Māyā, Amarāvāti (ASI) 1130/64

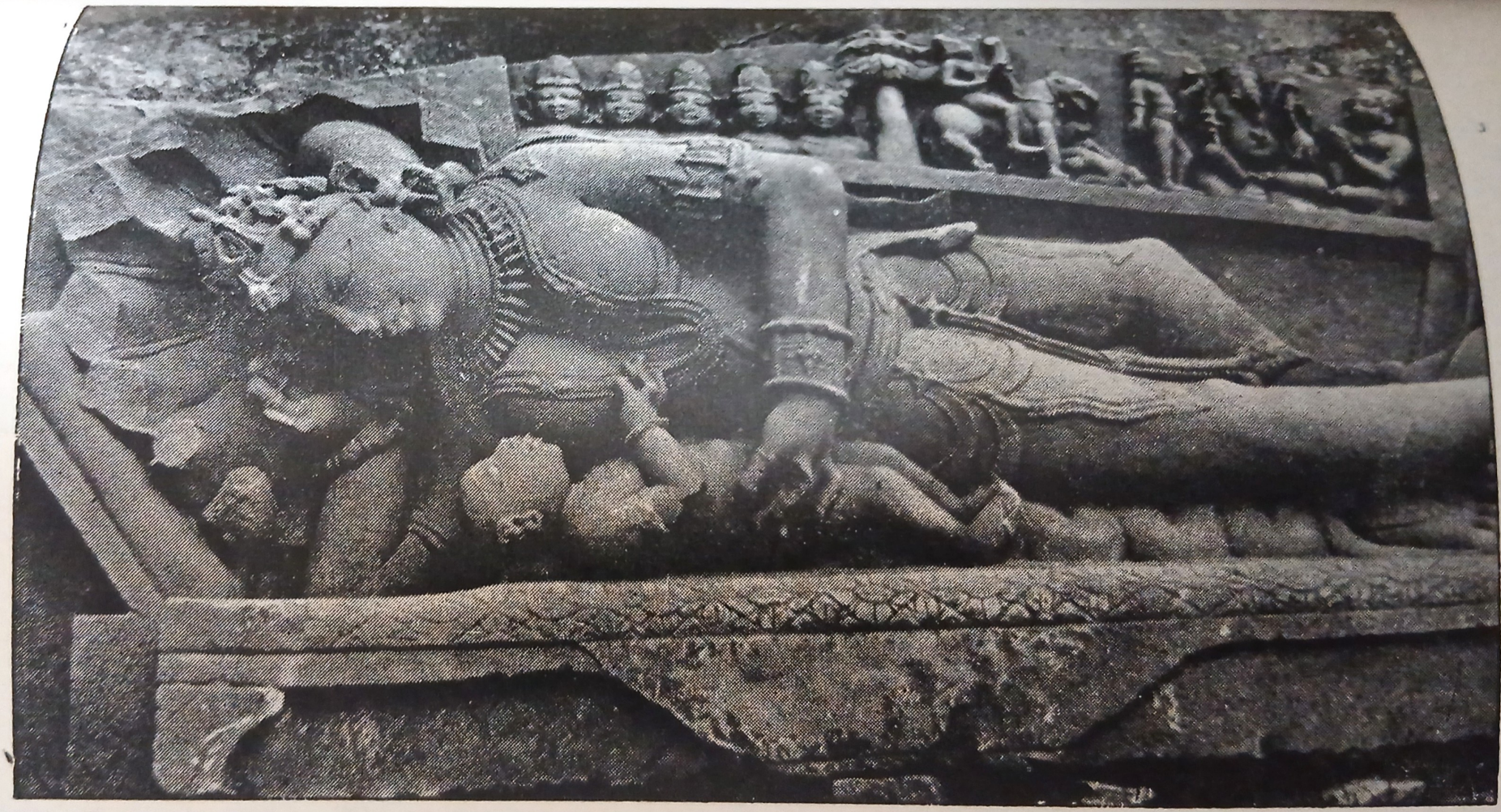


Plate 30. Mother and child, Khajurāho (ASI) 1655/60

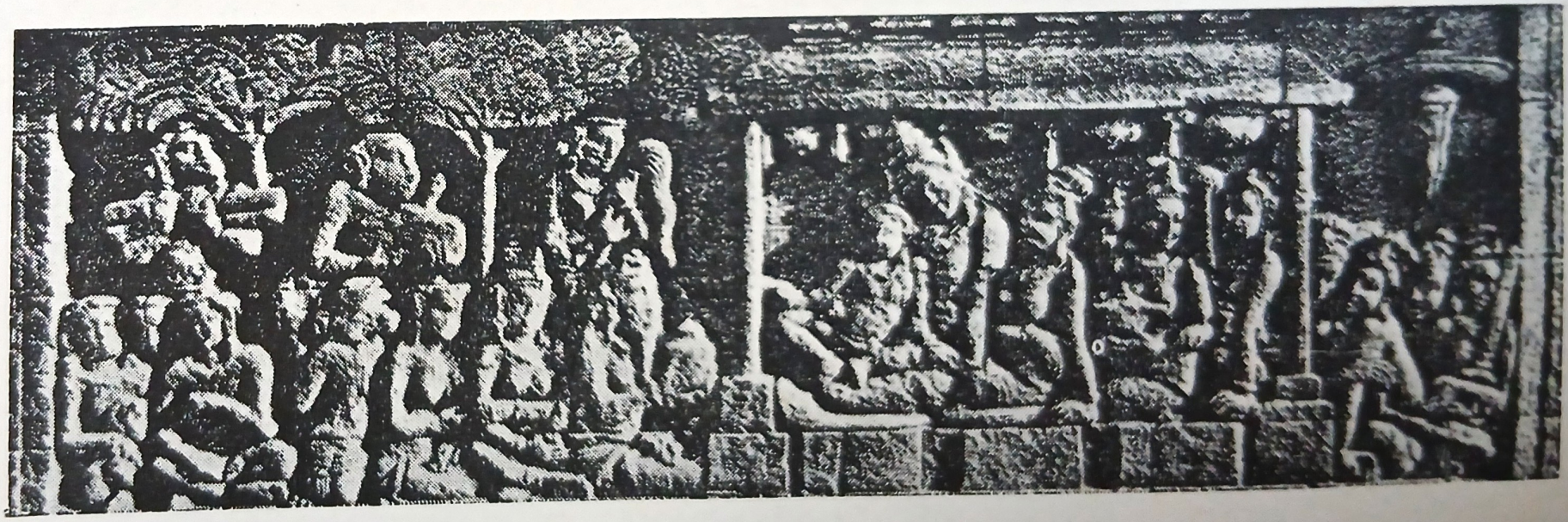


Plate 31. Abdapūrti, Barabudur, Java (ASI)

Plate 32. Child learning the alphabet, early Terracota, National Museum.

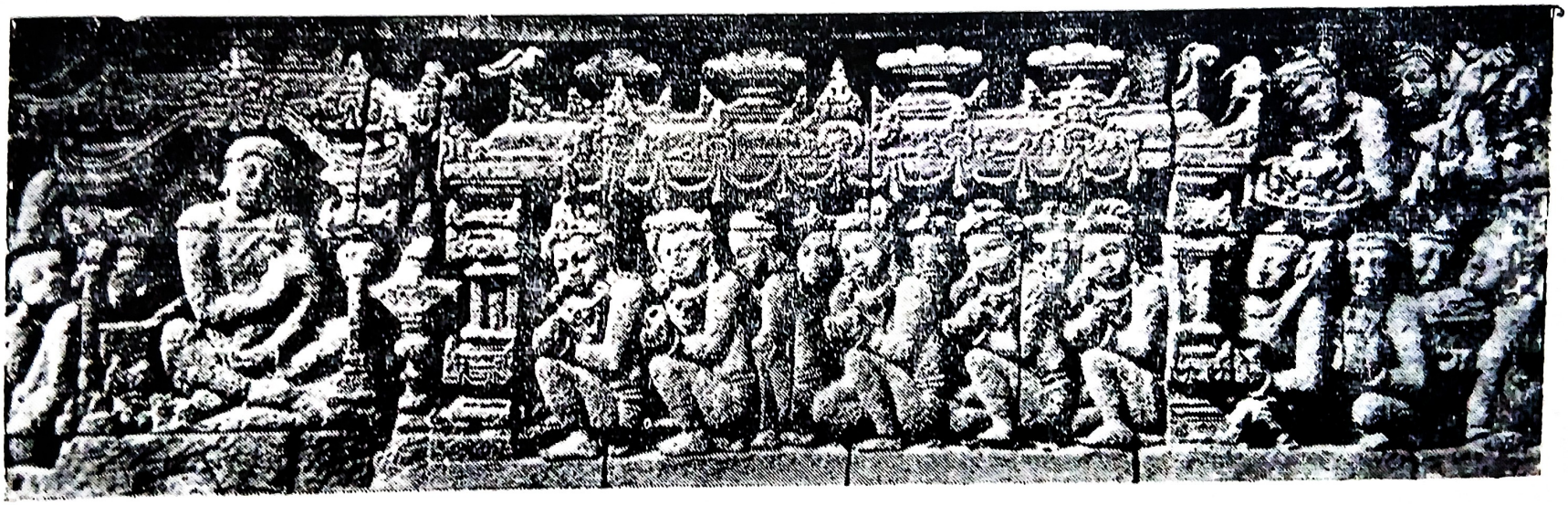


Plate 33. Commencement of studies, Barabudur (ASI)

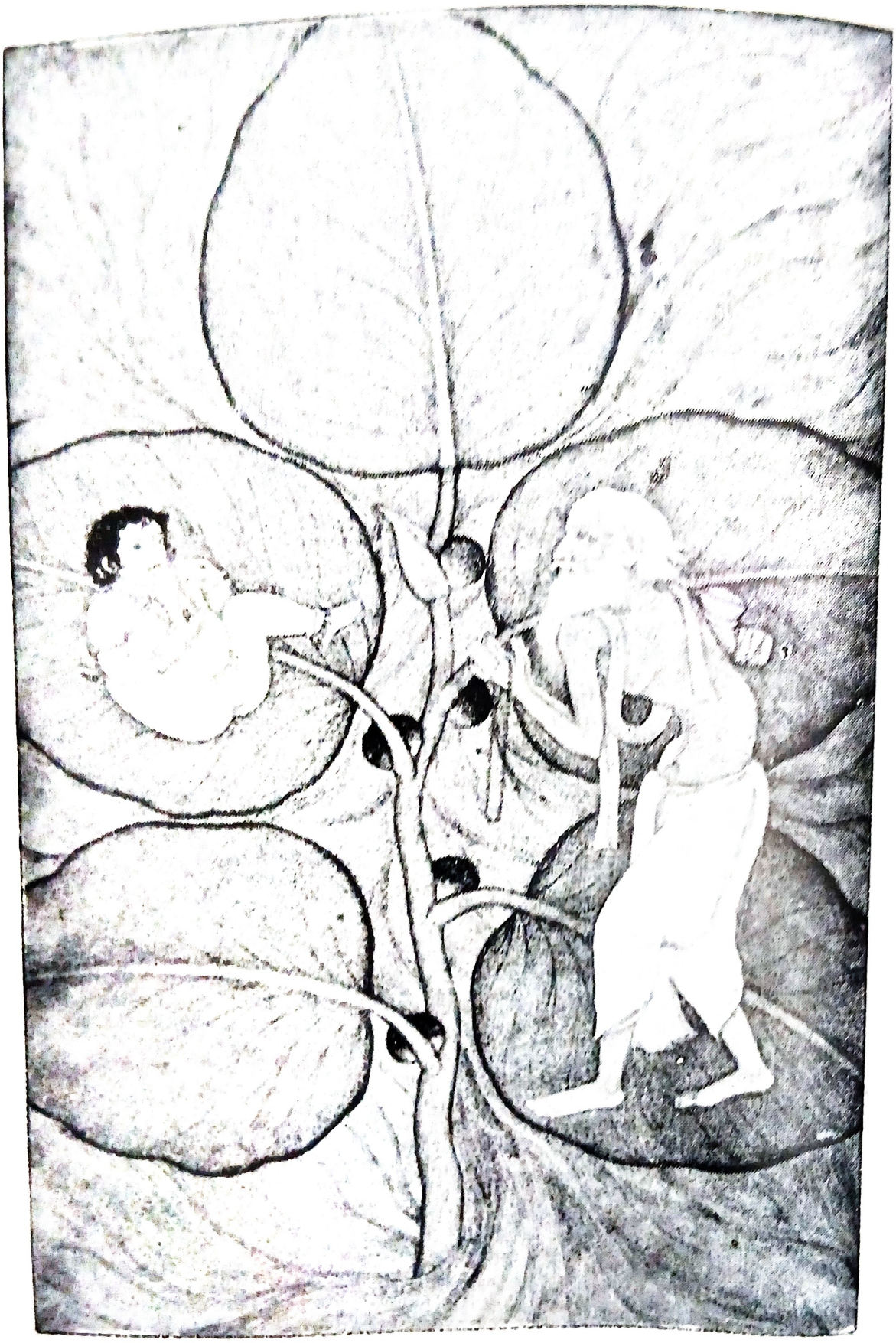


Plate 34. Mārkāṇḍeya and Vaṭapatraśāyī,
Chandigarh Museum J. 7 (Painting)

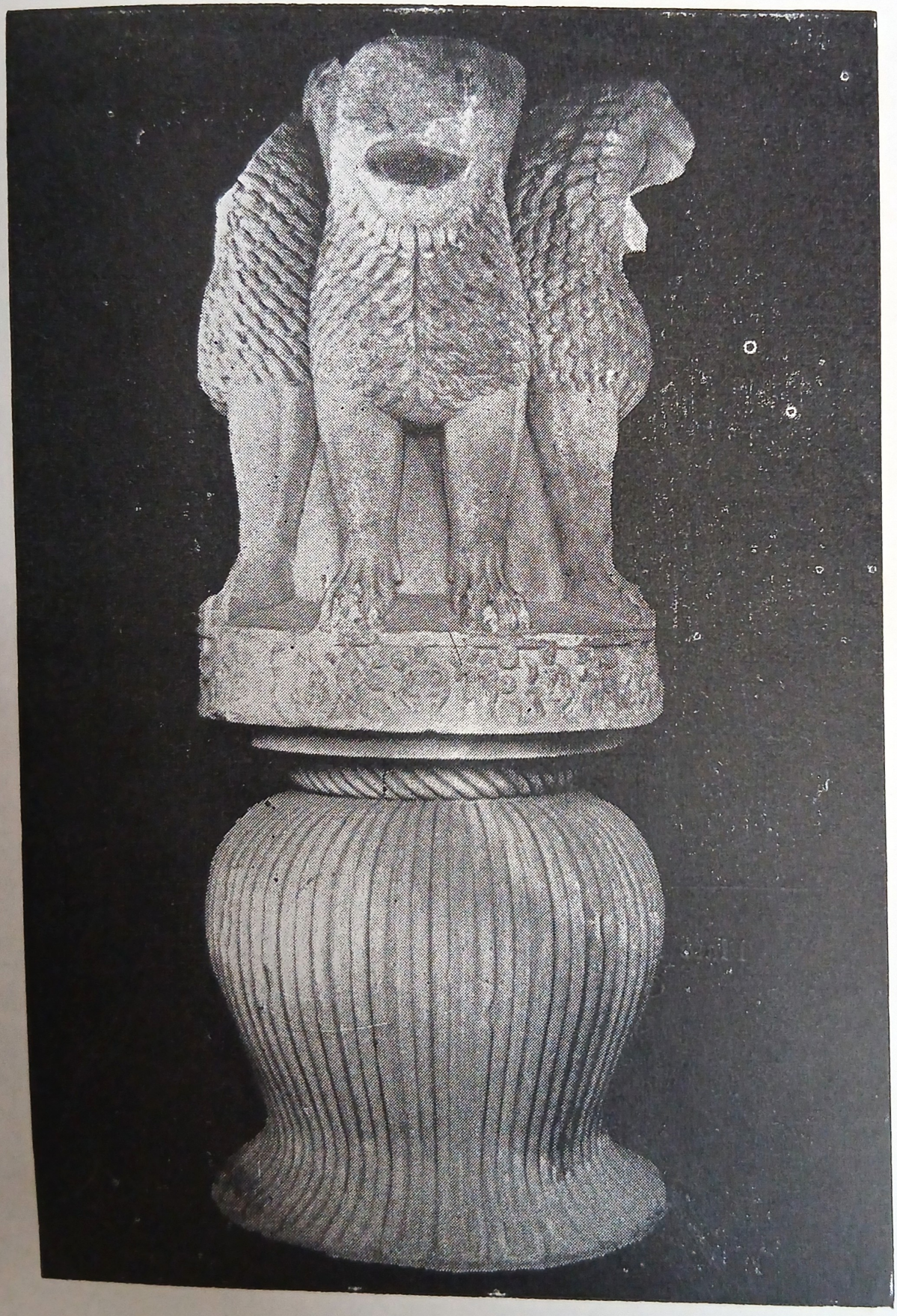


Plate 35. Grahas and rāśis on pillar capital, Gwalior Museum (ASI) 1566/63

Plate 36. Grahas and rāśis on pillar capital, Gwalior Museum (ASI) 1567/63

Plate 37. Row of grahas (ASI)

Plate 38. Grahas, rāśis and dikpālas, Kākatiya, Hyderabad State Museum.

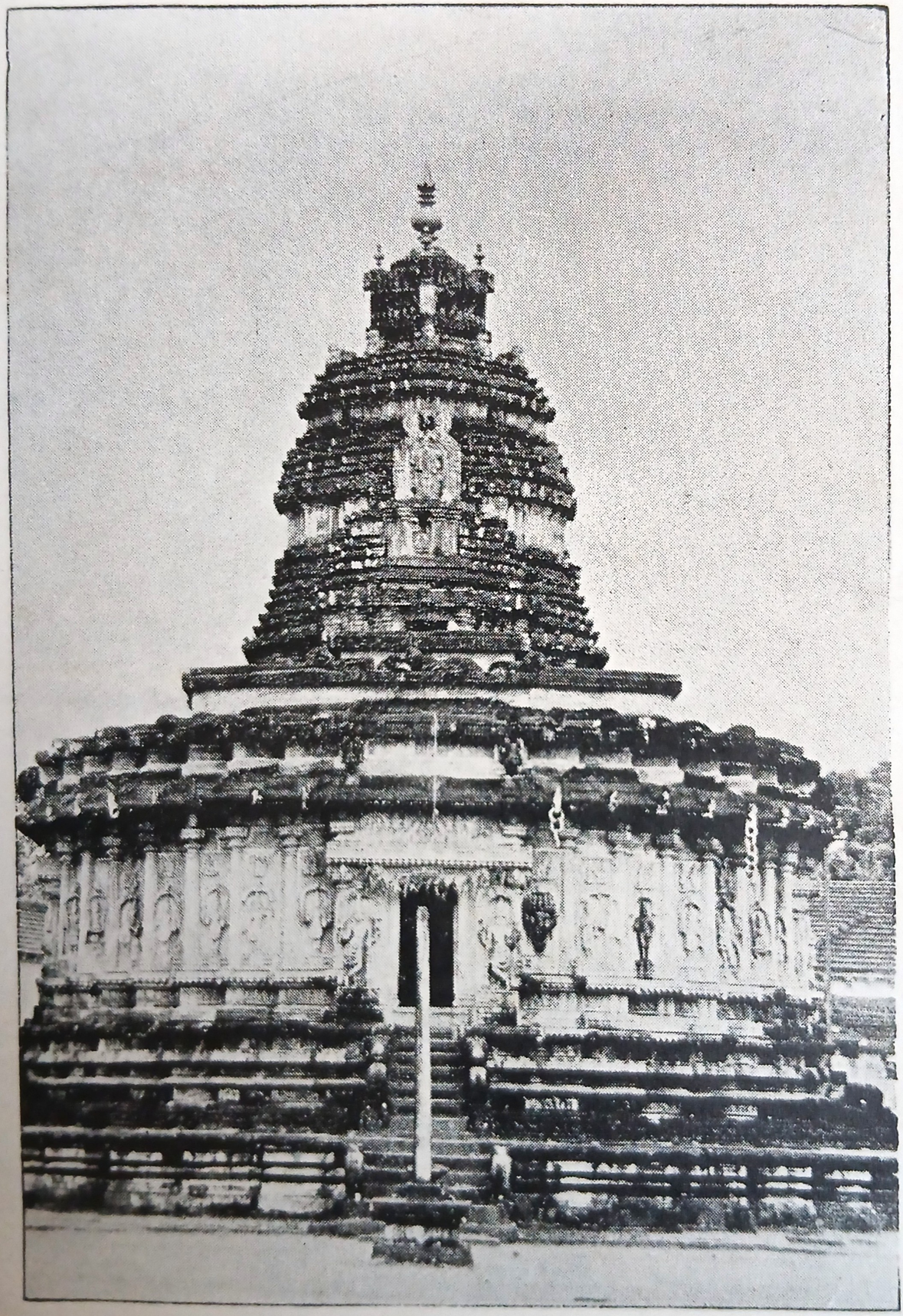
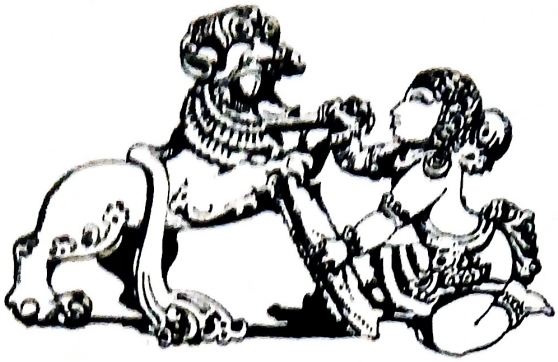


Plate 39. Vidyāśankara temple, Śringeri (ASI) 1816/63

Plate 40. Jehāngir's zodiacal coin series (ASI) 2124/61

Plate 41. Ananta or Kāla, Ajmer Museum (ASI) 2346/55



THE MYTHIC SOCIETY

Our Publications

1. *Archaeology in Mysore, Vol. I* (Reprint of Archaeological Reports for 1901 to 1911 Prepared by R. Narasimhachar). Rs. 35.

2. *The Chalukyas of Badami* (Seminar Papers) Editor : Dr. M. S. Nagaraja Rao. Rs. 30.

3. *Exile and Kingdom* (Some Thoughts on Ramayana) : Romila Thapar Rs. 10.

4. *Studies in Keladi History* (Seminar Papers) Editor : Prof. G. S. Dikshit. Rs. 40.

Printed at : SHALIVAHAN PRINTERS B'lore-53 Phone: 70769